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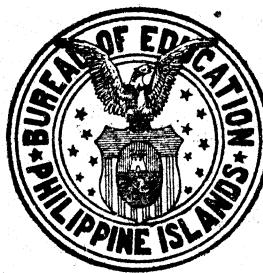
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BULLETIN NO. 42-1911  
BUREAU OF EDUCATION

INTERMEDIATE ENGLISH-II

NOTES, DIRECTIONS, AND GENERAL  
AIDS TO THE PREPARATION OF THE  
CORRESPONDENCE STUDY COURSE



MANILA  
BUREAU OF PRINTING  
1911

## BUREAU OF EDUCATION PUBLICATIONS.

### ANNUAL REPORTS:

- First Annual Report of the Superintendent of Public Instruction, 1901. (Edition exhausted.)
- Second Annual Report of the General Superintendent of Public Instruction, 1902. (Edition exhausted.)
- Third Annual Report of the General Superintendent of Education, 1903. (Edition exhausted.)
- Fourth Annual Report of the General Superintendent of Education, 1904. (Edition exhausted.)
- Fifth Annual Report of the General Superintendent of Education, 1905. (Not issued in printed form.)
- Sixth Annual Report of the Director of Education, 1906.
- Seventh Annual Report of the Director of Education, 1907.
- Eighth Annual Report of the Director of Education, 1908. (Supply limited.)
- Ninth Annual Report of the Director of Education, 1909.
- Tenth Annual Report of the Director of Education, 1910. (Supply limited.)
- Eleventh Annual Report of the Director of Education, 1911. (In hands of printer.)

### BULLETINS:

- 1. The Philippine Normal School, Catalogue for 1903-4. English and Spanish. April, 1904. (Edition exhausted.)
- 2. A course of Study in Vocal Music for Vacation Normal Institutes. May, 1904. (Edition exhausted.)
- 3. The Philippine School of Arts and Trades, Prospectus for 1904-5. English and Spanish. June, 1904. (Edition exhausted.)
- 4. The Philippine Nautical School, Prospectus for 1904-5. English and Spanish. June, 1904. (Obsolete.)
- 5. Notes on the Treatment of Smallpox. June, 1904.
- 6. Reports of Industrial Exhibits of the Philippine Schools at the Louisiana Purchase Exposition. June, 1904.
- 7. Courses of Instruction for the Public Schools of the Philippine Islands. June, 1904. (Edition exhausted.)
- 8. Cursos de Enseñanza para las Escuelas Públicas de las Islas Filipinas. (Spanish edition of Bulletin No. 7.) June, 1904. (Edition exhausted.)
- 9. A list of Philippine Baptismal Names. June, 1904. (Edition exhausted.)
- 10. Government in the United States. (Prepared for use in the Philippine Public Schools.) June, 1904.
- 11. Courses in Mechanical Drawing, Woodworking, and Ironworking for Provincial Secondary Schools. June, 1904. (Obsolete.)
- 12. Advanced and Post-Graduate Studies Offered by the Philippine Normal School for Preparation for Entrance to American Colleges and Universities or to the University of the Philippines. English and Spanish. August, 1904. (Obsolete.)
- 13. Not issued in printed form.
- 14. The School Law of the Philippine Islands, as amended by Acts of the Philippine Commission to and including Act 1530, with Executive Orders and Attorney-General's Opinions affecting the Bureau of Education. January, 1906. (Edition exhausted.)
- 15-20. Not issued in printed form.
- 21. Philippine Normal School, Catalogue for 1904-5. English and Spanish. May, 1905. (Edition exhausted.)
- 22. Lessons on Familiar Philippine Animals. August, 1905. (Edition exhausted.)
- 23. Standard Course of Study in Vocal Music for the Public Schools of the Philippine Islands. 1906. Revised and reissued in 1910. (Editions exhausted.)
- 24. Outline of Year's Course in Botany and Key to the Families of Vascular Plants in the Philippine Islands. August, 1906. Revised and reissued in 1907. Third edition issued in 1908. Fourth edition issued in 1911.
- 25. Official Roster of the Bureau of Education, corrected to March 1, 1906. May, 1906. (Obsolete.)
- 26. High School and Secondary Courses of Instruction. June, 1906. (Obsolete.)
- 27. Philippine Normal School, Catalogue for 1906-7 and Prospectus for 1907-8. May, 1907. (Edition exhausted.)
- 27. (A). Philippine Normal School, Courses of Study, Secondary Course. January, 1908. (Obsolete.)
- 28. The Milkfish or Bangus. May, 1908. (Supply limited.)
- 29. Constructive Lessons in English, Designed for use in Intermediate Grades, August, 1910. Revised and reissued, 1911.
- 30. Philippine Normal School, Catalogue for 1909-10 and Announcement for 1910-11. June, 1910. (Edition exhausted.)
- 31. School and Home Gardening. July, 1910.
- 32. Courses in Mechanical and Free-hand Drawing, for Use in Trade and Intermediate Schools. December, 1910.
- 33. Philippine Hats. December, 1910. (Supply limited.)
- 34. Lace Making and Embroidery. December, 1910.
- 35. Housekeeping and Household Arts—A Manual for work with the girls in the elementary schools of the Philippine Islands. February, 1911.
- 36. Catalogue and Announcement of the Philippine Normal School. May, 1911. (Edition exhausted.)
- 37. School Buildings, Part I. (In course of preparation.)
- 38. School Buildings, Part II. (In course of preparation.)
- 39. A Manual of Free-hand Drawing for Philippine Primary Schools. (In course of preparation.)
- 40. Athletic Handbook for the Philippine Public Schools. (In hands of printer.)
- 41. Service Manual of the Bureau of Education. (In hands of printer.)
- 42. Intermediate English-II Notes, Directions, and Aids to the Preparation of the Correspondence Study Course.

(Continued on third page of cover.)

BULLETIN No. 42—1911  
BUREAU OF EDUCATION

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no. 42

## INTERMEDIATE ENGLISH—II

NOTES, DIRECTIONS, AND GENERAL  
AIDS TO THE PREPARATION OF THE  
CORRESPONDENCE STUDY COURSE



MANILA  
BUREAU OF PRINTING  
1911

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PREFACE.

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This bulletin is being issued for use in connection with the correspondence study work of the Bureau of Education. The correspondence study course Intermediate English II is based upon the adopted textbook, "Hiawatha," and Bulletin No. 29 of this Bureau, "Constructive Lessons in English." In the present text the study of these two books is outlined in a series of lessons which include notes, directions, and general aids to the preparation of the course.

The course consists of forty lessons, each in two parts. The first part of each lesson is based upon the reading text, "Hiawatha," and the second part upon the last half of the Bulletin, "Constructive Lessons in English," lessons 41 to 80.

This bulletin has been prepared by Miss Mary Helen Fee, Principal of the Correspondence Study Department of the Bureau of Education.

FRANK R. WHITE,  
*Director of Education.*

MANILA, *October 10, 1911.*



## INTERMEDIATE ENGLISH—II.

NOTES, LESSONS, DIRECTIONS, AND GENERAL AIDS TO  
THE PREPARATION OF THE CORRESPONDENCE  
STUDY COURSE.

1. **Nature of Course.**—This course of study consists of forty lessons divided each into two parts. One half of each lesson is based upon the text "Hiawatha" while the other half is a constructive work lesson, based upon the second half of the text "*Constructive Lessons in English*." No lesson is complete without both these parts.

2. **Heading.**—Head the first page of your lesson paper after the following model:

## INTERMEDIATE ENGLISH—II.

Pedro Gonzales.

Abucay, Bulacan.

## LESSON I.

Write the heading upon the first three lines of the paper, and not upon the blank space at the top. We need that space for our registration stamps. Head only the first page of your lesson, but number each page, and see that all the pages of a lesson follow one another in proper order, and that the whole lesson is pinned or sewn together.

It is very important that your paper should be correctly headed. We have over a thousand students, scattered among many provinces, and taking different courses of study. The clerk who opens the mail and registers it, needs all the information contained in the heading to do his work properly. So does the corrector who handles your lesson.

**3. Address.**—Address your lessons to the "Correspondence Study Department of the Philippine Normal School, Baguio, Benguet." On the outside of the envelope, put the

name of the course, such as "Secondary English I," "Intermediate English II," or "Algebra I." This permits the clerk who opens the mail to register it quickly and easily.

**4. Form of Papers.**

- (a) Write in ink and on one side of the paper only.
- (b) Leave a margin of an inch on the left side of your paper, and of half of an inch on the right.
- (c) Make sentence answers.
- (d) If there is more than one exercise in the lesson, leave one blank space between exercises, and another space on which the words "Exercise I" or "Exercise II" are written.
- (e) Capitalize all words in headings except conjunctions, prepositions, and articles.

(f) Number the pages of each lesson and pin or sew them together. Often pupils fold each exercise separately, and inclose the bundle of papers in an envelope. The clerk who opens the mail knows nothing about what is in the lesson, and can not put these pieces of paper together. As a consequence, they are put into the corrector's box, out of order, or mixed with other lessons, and parts of lessons are mislaid or lost. You are responsible for seeing that each lesson is complete, is mixed with no other, and that it comes to us in a shape that we can handle.

**5. Manner of Sending in Lessons.**—(a) Never attach an original lesson to a rewritten lesson, or vice versa. If you send more than one lesson in the same envelope, see that each lesson is folded separately. An original lesson so attached to a rewritten lesson may lie for two or three weeks before the rewritten lesson is handled, and the mistake discovered; while original lessons are handled, if it is possible, within forty-eight hours of their coming into the office.

(b) Do not omit any exercise in the lesson, saying that you do not understand it, or that it is too difficult. The lesson will be promptly returned to you as incomplete. We will not handle incomplete lessons. It will save your time and money as well as ours, if you send complete lessons in the first place.

(c) Do not send notes, asking for help or special instructions. We can not give individual assistance. Our lesson

papers are sufficiently clear to permit 90 per cent of the pupils to understand them. The other 10 per cent will have to put in enough extra work to accomplish the same result. Most persons who ask for help are instinctive leaners upon others. They are mentally lazy and desire others to make their mental exertions easy for them.

**6. Rewritten Lessons.**—The corrected lesson which we return to you always bears on the first page this stamped direction, "RETURN THIS ENTIRE LESSON, ADDING CORRECTED AND REWRITTEN PARTS." Almost half of the students pay no attention to that word *entire*. Sometimes they send in only the rewritten parts, plus those parts of the original lesson which were not to be rewritten, retaining the originals of the corrected parts. We want the entire original lesson, plus the corrected and rewritten parts. We can not grade a rewritten lesson properly without seeing the original lesson. Remember also that it is the rewritten lesson which is of the most value to yourself. It is the work which you do rightly and not that which you do wrongly that counts.

**7. Return of Rewritten Lessons.**—Rewritten lessons, unless they are sent back for a second correction, will not be returned to you. They are kept in the office for a month and are then destroyed.

**8. Complaints.**—If you have any complaints to make about the manner in which your lessons are corrected, address them to the "Principal of the Correspondence Study Department." Always send in the corrected lesson with the complaint, so that we can understand what you are talking about. We can not decide whether a lesson is properly or improperly corrected on your description of it. We must see the paper.

**9. It would be to your financial advantage if you would secure a thin typewriter paper for your correspondence lessons.** While a box of typewriter paper would cost more than the block paper which you secure from Division Superintendents, it will more than save its price in postage. The difference between the postage of a long lesson written upon thick Chinese paper and that of a long lesson written upon thin paper is sometimes 20 centavos. By fastening

your sheet of thin unlined paper over a sheet of heavily ruled paper, you can secure straight lines in your work, if you can not write straight without lines.

#### NATURAL PROSE ORDER OF DECLARATIVE SENTENCES.

1. Declarative sentences in English have a word order into which they naturally fall, and any variation from which is for the purpose of gaining emphasis or clearness. Variations from the natural word order, however, usually produce changes in the punctuation of the sentences. The natural order of a declarative sentence is as follows:

- (a) The subject and *all its modifiers*.
- (b) The predicating verb.
- (c) The object, or the predicate noun or adjective *with all its modifiers*.
- (d) The modifiers of the predicate.

2. When a direct object is accompanied by an indirect object, with an omitted preposition, the indirect object takes precedence of, that is, comes before, the direct object. We do not say, "John gave the book me," but "John gave me the book." As soon, however, as the preposition *to* is expressed, the indirect object falls back into the position of a modifier of the predicate, and the direct object precedes the indirect object. *Example:* "John gave the book to me."

#### EXAMPLES ILLUSTRATING SENTENCE ORDER.

*My cousin, Pedro, a very studious boy, sent me an account of the graduating exercises of his school yesterday.*

3. Note that this sentence agrees with the order named—the subject and all its modifiers, *My cousin, Pedro, a very studious boy*; the predicating verb, *sent*; the indirect object *me*; the direct object with all its modifiers, *an account of the graduating exercises of his school*; and, lastly, the modifier of the predicate, *yesterday*.

4. As the sentence stands, with the words in their natural order, there is a lack of clearness, owing to the position of the adverbial modifier *yesterday*. It is impossible to decide whether *yesterday* tells the time of the graduating exercises or the time of sending the account of them. Since it was

intended to tell the time of sending the account of the exercises; it is an adverbial modifier of the predicate, standing in its proper order. But when the natural order creates ambiguity, it is better to write the sentence out of its natural order. *Yesterday* can be taken out of its natural order, and moved up to the beginning of the sentence, in which case the sentence will read: *Yesterday my cousin Pedro, a very studious boy, sent me an account of the graduating exercises of his school.*

5. In many complex sentences, the subordinate clauses are modifiers either of the subject or of the object or of the predicate nominative or of the predicate verb in the principal clause. The natural order of complex sentences is the same as the natural order of simple sentences, the modifying clauses falling into place according to the words they modify. *Examples:*

(a) A relative clause modifying the subject of the principal clause: "The child that was lost has been found." Subject and all its modifiers, *The child that was lost*; predicating verb, *has been found*.

(b) A relative clause modifying the object of the principal clause: "I recite my geography lesson, which comes at the fifth period, to a very agreeable teacher." Subject, *I*; predicating verb, *recite*; object and all its modifiers, *my geography lesson, which comes at the fifth period*; modifier of the predicate, *to a very agreeable teacher*.

(c) A relative clause modifying the predicate nominative of the principal clause: "The man that spoke to you was the teacher that was discharged last week." Subject and all its modifiers, *The man that spoke to you*; predicating verb, *was*; predicate nominative and all its modifiers, *the teacher that was discharged last week*.

#### FIGURES OF SPEECH.

A great many thoughts in poetry are expressed by means of comparisons, which are what we call figurative, and not literal. If you say that Mr. Jones looks like Mr. Smith, that is the expression of a fact, and is literal truth. But if you say that Mr. Jones looks like a hyena, that language

is figurative. A man can not, in literal truth resemble a beast. But a hyena is a beast which snarls and if Mr. Jones has a cross, snarling face, it is on their similarity in that one respect that the comparison is based. You may say that a girl's face is as white as another girl's face, and speak literally; but if you say that it is as white as snow, then you speak figuratively, for, in fact, no face can be as white as snow. All that you have told in making such a comparison is that the girl's face is exceedingly white, because snow is as white a substance as can be thought of.

When we compare one thing to another, where, in literal truth, only one point of resemblance exists, using for the purpose such words as *like*, *as*, *such*, we call it using figurative language, and the figure is called *simile*. *Example*:

(a) Black were her eyes as the berry that grows on the thorn by the wayside.

The figure *simile* is used here, the girl's eyes being compared to a berry because both possessed the quality of blackness.

(b) He was a valiant youth, and his face, like the face of the morning

Gladdened the earth with its light, and ripened thought into action.

The figure *simile* is here used because the youth's face is compared to the dawn, the point of resemblance being that both give pleasure to the beholder.

Suddenly out of the grass, the long white horns of the cattle  
Rose like flakes of foam on the adverse currents of ocean.

The figure *simile* is used here. The white horns of cattle, rising from the grass, are compared to bits of foam on the waves of the ocean, the point of resemblance being that each is a mere white speck soon disappearing upon a great surface of blue or green.

#### METAPHOR.

When this same use of figurative language based upon one point of resemblance takes place without the words *such*, *as*, *like*, etc., we call the figure *metaphor*.

Hearty and hale was he, an oak that is covered with snow flakes.

Here the figure *metaphor* is used. The old man with white hair is compared to an oak tree covered with snowflakes. The resemblances upon which the comparison is based are the strength of the tree and of the man, and the whiteness of the hair, and of the snowflakes. It is a metaphor because the comparison is assumed but not stated. No formal comparing word such as *as*, *like*, or *such* is used. If the words had been "He was *like* an oak that is covered with snowflakes." we should call the figure *simile*.

Silently one by one, in the infinite meadows of heaven  
Blossomed the lovely stars, the forget-me-nots of the angels.

Here the figure *metaphor* is used, because the stars coming out in the heavens are compared to forget-me-not flowers blossoming in the meadow.

It is called a metaphor, and not a simile because the comparison is assumed and not stated. No formal word like *as*, *such*, or *like* is used.

#### PERSONIFICATION.

The waters slept. Night's silvery veil hung low  
On Jordan's bosom.

Water can not sleep. Only living beings can sleep. Therefore in speaking of the waters' sleeping, we personify the word *waters*. We say that *waters* is personified by means of the verb *slept* which attributes to it a *personal* power.

*Night's silvery veil*. Only persons can wear veils; therefore, *Night* is personified by means of the words *silvery veil* which imply the possession of human attributes.

*Silvery veil* is a metaphor. The fog which hides the earth at night is compared to a veil of silver. Only one part of the comparison is expressed. The reader's imagination is left to supply the rest. We know that the only thing at night which resembles a veil of silver is fog, or mist.

# LESSON DIRECTIONS AND QUESTIONS FOR THE CORRESPONDENCE STUDY COURSE.

## INTERMEDIATE ENGLISH—II.

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### LESSON 1.

#### *Part 1.*

##### **I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."*

##### **II. REQUIRED READING.**

*Read and study carefully, with the aid of the notes in the text, and of the notes on "Hiawatha" in this pamphlet, all of the first part, or introduction. Also read the Introductory Note, pages 5 to 12 of the text, and the page on "Indian Wearing Apparel and Utensils," page 185.*

##### **III. EXERCISE TO BE PREPARED.**

*Answer the following questions or submit exercise according to directions. Number each answer, and put it in a separate paragraph.*

1. Who is "you" in line 1?
2. Select all the Indian names in this Introduction, refer to the pronouncing vocabulary at the end of the text, and write them in columns, with their definitions, in this lesson.
3. Who was Hiawatha?
4. Where was the land of the Ojibways? Of the Dakotas?
5. Where was the vale of Tawasentha?
6. Put lines 45 to 49 into their natural prose order. (Study carefully the directions about natural order in the introduction to these lessons.) It will be necessary for you to supply the word *and* at one place.
7. What was the "rushing in the Spring-time," line 53?
8. What is the meaning of line 62?
9. Put lines 67 to 78 into simple English prose.
10. What is the meaning of line 109?

*Part II.—Constructive Work Lesson.***I. PURPOSE OF THE LESSON.**

*The purpose of the lesson is to give the student facility in the use of the Present Tense, Potential Mode with "may" as an auxiliary.*

**II. REQUIRED READING.**

*Read and study carefully lesson 41 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 41, of "Constructive Lessons in English."*

**LESSON 2.***Part 1.***I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha" by his ability to reproduce it as a prose narrative.*

**II. REQUIRED READING.**

*Read and study once again the Introduction to "Hiawatha." Also review your corrected Lesson I, and note corrections and aids given you there.*

**III. EXERCISE TO BE PREPARED.**

*Reproduce this Introductory Canto as a prose narrative in simple English. Your narrative should contain not less than three hundred words.*

**CAUTION:** *Do not put any statements into your narrative which are not justified by statements made in the text. Be careful not to include details which have no real relation to the story, and be careful not to omit anything which is necessary to make the narrative complete. It will require a very nice judgment to decide what must be put in and what can be left out in your narrative.*

*Part II.—Constructive Work Lesson.***I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to give the student further practice in using the Present Tense, Potential Mode, with "may" as an auxiliary.*

**II. REQUIRED READING.**

*Study carefully again Lesson 41 of "Constructive Lessons in English."*

**III. EXERCISES TO BE PREPARED.**

*Submit the four exercises called for in Lesson 42, of "Constructive Lessons in English."*

**LESSON 3.****Part I.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."*

**II. REQUIRED READING.**

*Read carefully, and study, with the aid of the notes in the text and of the notes on "Hiawatha" in this pamphlet, all of Canto I.*

**III. EXERCISES TO BE PREPARED.**

*Answer the following questions or submit exercises as directed. Number each answer and put it in a separate paragraph.*

1. What do you understand by the "quarry," line 5?
2. Look up all the Indian names used in this Canto and write them, with their Indian definitions, in parallel columns.
3. What is the meaning of line 19?
4. What is the meaning of line 26?
5. Put lines 32 to 41 into simple English prose.
6. What is the figure of speech in lines 53 and 54? (In order to answer this question, study the chapter on "Figures of Speech" in the introduction to this pamphlet.) Explain the figure.
7. Where was the great Red Pipe-stone Quarry?
8. What is the meaning of lines 72 and 73?
9. What is "thirst and fever," line 88?
10. Name and explain the figure of speech in lines 90 to 92.
11. What are reeds?

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to give the pupil understanding of the meaning of the Present Tense, Potential Mode, with "may" as an auxiliary, and to give him facility in its use.*

**II. REQUIRED READING.**

*Study carefully Lesson 43 of "Constructive Lessons in English."*

**III. EXERCISES TO BE PREPARED.**

*Submit the exercise called for in Lesson 43, of "Constructive Lessons in English."*

**LESSON 4.****Part I.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha" by his ability to reproduce it as a prose narrative.*

**II. REQUIRED READING.**

*Review Canto I, and also your corrected lessons on the Introduction and Canto I.*

**III. EXERCISES TO BE PREPARED.**

*Reproduce Canto I in a prose narrative of not less than three hundred words.*

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to make the student understand the meaning of the Present Tense, Potential Mode, with "may" as an auxiliary, and to give him facility in its use.*

**II. REQUIRED READING.**

*Review carefully Lesson 43 of "Constructive Lessons in English."*

**III. EXERCISES TO BE PREPARED.**

*Submit the four exercises called for in Lesson 44, of "Constructive Lessons in English."*

**LESSON 5.****Part I.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading from "Hiawatha."*

**II. REQUIRED READING.**

*Read and study carefully, with the aid of the notes in the text, and of the notes on "Hiawatha" in this pamphlet, Canto II.*

**III. EXERCISES TO BE PREPARED.**

*Answer the following questions or submit exercises as directed. Number each answer and put it in a separate paragraph.*

1. Look up all the Indian names in this Canto, and write them in parallel columns with their definitions.
2. Name and explain the figure of speech in lines 14 and 15.
3. What is the meaning of "red nails of the monster," line 17?
4. Where did Longfellow get this legend of Mudjekeewis and the Bear?
5. Tell, in plain English, the things that Wabun did.
6. How do the Indians account for the existence of a morning star?
7. What is the meaning of lines 140 to 143?
8. What meaning do you get from the legend of Kabibonokka and Shingebis?
9. Explain what is meant by the Indian story of what Shawondasee saw and did.
10. What was the prevailing characteristic of each of the sons of Mudjekeewis?

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to give the pupil a right understanding of the meaning of the Present Tense of the Potential Mode, when "can" is used as an auxiliary, and to give him facility in its use.*

**II. REQUIRED READING.**

*Study carefully Lesson 45 of "Constructive Lessons in English."*

**III. EXERCISES TO BE PREPARED.**

*Submit the two exercises called for in Lesson 45, of "Constructive Lessons in English."*

**LESSON 6.****Part I.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha" by his ability to reproduce it as a prose narrative.*

**II. REQUIRED READING.**

*Review Canto II, and also your corrected lesson upon it.*

**III. EXERCISE TO BE PREPARED.**

*Reproduce Canto II as a prose narrative in not less than three hundred words.*

**Part II.—Constructive Work Lesson.**

**I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to make the student understand the meaning of the Present Tense, Potential Mode, when "must" is an auxiliary, and to give him facility in its use.*

**II. REQUIRED READING.**

*Study carefully Lesson 46 of "Constructive Lessons in English."*

**III. EXERCISES TO BE PREPARED.**

*Submit the three exercises called for in Lesson 46 of "Constructive Lessons in English."*

**LESSON 7.**

**Part I.**

**I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."*

**II. REQUIRED READING.**

*Read and study carefully with the aid of the notes in the text, and of the notes on "Hiawatha" in this pamphlet, Canto III of "Hiawatha."*

**III. EXERCISES TO BE PREPARED.**

*Answer the following questions or submit exercises as directed. Number each answer and put it in a separate paragraph.*

1. Look up all Indian names used in this Canto, and write them with their English definitions.
2. Put lines 7 to 13 into plain English.
3. What is the figure of speech in lines 26 and 27?
4. What is the meaning of "child of wonder," line 52?
5. What is the purpose of the repetition in lines 71 to 73?
6. What is the Indian idea of a comet?
7. What was the Death Dance?

8. What was the "broad white way"?
9. How do the Indians account for the lines of light and shadow on the moon's face?
10. How do the Indians account for the rainbow?

**Part II.—Constructive Work Lesson.**

**I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to teach the student the meaning of the Past Tense, Potential Mode, when "might" is used as an auxiliary, and to give him facility in its use.*

**II. REQUIRED READING.**

*Study carefully Lesson 47 of "Constructive Lessons in English."*

**III. EXERCISES TO BE PREPARED.**

*Submit the two exercises called for in Lesson 47 of "Constructive Lessons in English."*

**LESSON 8.**

**Part I.**

**I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha" by his ability to reproduce it as a prose narrative.*

**II. REQUIRED READING.**

*Review Canto III, and also your corrected lesson upon it.*

**III. EXERCISE TO BE PREPARED.**

*Reproduce Canto III in a prose narrative of not less than three hundred words.*

**Part II.—Constructive Work Lesson.**

**I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to teach the student the meaning of the Past Tense, Potential Mode, when "might" is used as an auxiliary, and to give him facility in its use.*

**II. REQUIRED READING.**

*Review carefully Lesson 47 of "Constructive Lessons in English."*

**III. EXERCISES TO BE PREPARED.**

*Submit the two exercises called for in Lesson 48 of "Constructive Lessons in English."*

## LESSON 9.

**Part I.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."*

**II. REQUIRED READING.**

*Study carefully with the aid of the notes in the text, and of the notes on "Hiawatha" in this pamphlet, Canto IV of "Hiawatha."*

**III. EXERCISES TO BE PREPARED.**

*Answer the following questions or submit exercises as instructed. Number each answer and put it in a separate paragraph.*

1. Look up all the Indian names in this Canto and write them with their English definitions, in parallel columns.
2. Name all the things that the author mentions as contributing to Hiawatha's prowess.
3. Who were the mother and father of Hiawatha?
4. Why was Hiawatha's heart like a "living coal," line 66?
5. What is the meaning of "cloudy tresses," line 83?
6. What is the meaning of "well-dissembled terror," line 140?
7. Who was the "Lily of the Prairie," line 157?
8. What is the meaning of line 252?
9. What and where are the Falls of Minne-ha-ha?
10. What is the answer to the question asked in lines 276 to 280?

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to make the student understand the meaning of the Past Tense, Potential Mode, when "might" is used as an auxiliary, and to give him facility in its use.*

**II. REQUIRED READING.**

*Review carefully Lesson 47 of "Constructive Lessons in English."*

**III. EXERCISES TO BE PREPARED.**

*Submit the two exercises called for in Lesson 49 of "Constructive Lessons in English."*

## LESSON 10.

## Part I.

## I. PURPOSE OF THE LESSON.

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha" by his ability to reproduce it in a prose narrative.*

## II. REQUIRED READING.

*Review Canto IV of "Hiawatha," and also your corrected lesson upon it.*

## III. EXERCISE TO BE PREPARED.

*Reproduce Canto III in a prose narrative of not less than three hundred words.*

## Part II.—Constructive Work Lesson.

## I. PURPOSE OF THE LESSON.

*The purpose of this lesson is to make the student understand the meaning of the Past Tense, Potential Mode, when "could" is used as an auxiliary, and to give him facility in its use.*

## II. REQUIRED READING.

*Study carefully Lesson 50 of "Constructive Lessons in English."*

## III. EXERCISES TO BE PREPARED.

*Submit the two exercises called for in Lesson 50, of "Constructive Lessons in English."*

## LESSON 11.

## Part I.

## I. PURPOSE OF THE LESSON.

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."*

## II. REQUIRED READING.

*Read and study carefully, with the aid of the notes in the text and of the notes on "Hiawatha" in this pamphlet, Canto V of "Hiawatha."*

**III. EXERCISES TO BE PREPARED.**

Answer the following questions or submit exercises as instructed. Number each answer and put it in a separate paragraph.

1. What is the Canto about?
2. Look up all the Indian names used, and write them, with their English definitions, in parallel columns.
3. What is the "moon of leaves?"
4. Why did Hiawatha ask the question in lines 28 and 29?
5. Why was the landscape dizzy and swimming, line 59?
6. What was the difference between Hiawatha's prayers and those of others?
7. How many times did Mondamin wrestle with Hiawatha?
8. What directions are given in lines 155 to 169?
9. What figure of speech is in lines 176 and 177?
10. What was the result of Hiawatha's obedience to Mondamin's directions?

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

The purpose of this lesson is to make the student understand the meaning of the Past Tense, Potential Mode, when "should" and "would" are used as auxiliaries, and to give him facility in its use.

**II. REQUIRED READING.**

Study carefully Lesson 51 of "Constructive Lessons in English."

**III. EXERCISES TO BE PREPARED.**

Submit the two exercises called for in Lesson 51.

**LESSON 12.****Part I.****I. PURPOSE OF THE LESSON.**

The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha" by his ability to reproduce it as a prose narrative.

**II. REQUIRED READING.**

Review Canto V. of "Hiawatha," and also your corrected lesson upon it.

**III. EXERCISE TO BE PREPARED.**

Reproduce *Canto V* in a prose narrative of not less than three hundred words.

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

The purpose of this lesson is to make the student understand the meaning of the Present Perfect Tense, Potential Mode, when "may" is used as an auxiliary, and to give him facility in its use.

**II. REQUIRED READING.**

Study carefully Lesson 52 of "Constructive Lessons in English."

**III. EXERCISES TO BE PREPARED.**

Submit the two exercises called for in Lesson 52 of "Constructive Lessons in English."

**LESSON 13.****Part I.****I. PURPOSE OF THE LESSON.**

The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."

**II. REQUIRED READING.**

Read and study carefully, with the aid of the notes in the text, and of the notes on "Hiawatha" in this pamphlet, *Canto VI* of "Hiawatha."

**III. EXERCISES TO BE PREPARED.**

Answer the following questions or submit exercises as directed. Number each answer and put it in a separate paragraph.

1. Look up the Indian names in this Canto, and write them, with their English definitions, in parallel columns.
2. Explain the meaning of lines 31 to 55. It can be put quite briefly in one sentence.
3. What is the meaning of line 77?
4. Read the note on the bottom of page 130 of your text, and then explain lines 84 and 85 of this Canto.
5. What is the meaning of line 113?
6. What is the meaning of "shot," in line 133?
7. Why did Kwasind do the things mentioned in lines 141 to 149?
8. Put lines 150 to 170 into simple English prose.

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to make the student understand the meaning of the Present Perfect Tense, Potential Mode, when "can" is used as its auxiliary, and to give him facility in its use.*

**II. REQUIRED READING.**

*Study carefully Lesson 53 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 53 of "Constructive Lessons in English."*

**LESSON 14.****Part I.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha" by his ability to reproduce it as a prose narrative.*

**II. REQUIRED READING.**

*Review Canto VI, and your corrected lesson upon it.*

**III. EXERCISE TO BE PREPARED.**

*Reproduce Canto VI in a prose narrative of not less than three hundred words.*

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to give the student understanding of the Present Perfect Tense, Potential Mode, when "must" is used as an auxiliary, and to give him facility in its use.*

**II. REQUIRED READING.**

*Study carefully Lesson 54 of "Constructive Lessons in English."*

**III. EXERCISES TO BE PREPARED.**

*Submit the two exercises called for in Lesson 54, "Constructive Lessons in English."*

## LESSON 15.

## Part I.

## I. PURPOSE OF THE LESSON.

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."*

## II. REQUIRED READING.

*Read and study carefully, with the aid of the notes in text, and of the notes on "Hiawatha" in this pamphlet, Canto VII of "Hiawatha."*

## III. EXERCISES TO BE PREPARED.

*Answer the following questions or submit exercises as instructed. Number each answer and put it in a separate paragraph.*

1. Look up all the Indian names used in this Canto, and write them, with their English definitions, in parallel columns.
2. Tell in your own language all the things that Hiawatha did to make his canoe.
3. What was the "white skin wrapper," line 11?
4. According to lines 20 to 23, what time was it when Hiawatha went to the birch tree?
5. Tell, in your own language, how Hiawatha got the bark off the tree.
6. Explain the meaning of lines 110 to 112.
7. Review Canto IV and name the line in which Hiawatha was directed to do the things mentioned in lines 115 to 140?

## Part II.—Constructive Work Lesson.

## I. PURPOSE OF THE LESSON.

*The purpose of this lesson is to make the student understand the meaning of the Past Perfect Tense, Potential Mode, when "might" is used as an auxiliary and to give him facility in its use.*

## II. REQUIRED READING.

*Study Lesson 55 of "Constructive Lessons in English."*

## III. EXERCISES TO BE PREPARED.

*Submit the two exercises called for in Lesson 55 of "Constructive Lessons in English."*

## LESSON 16.

**Part I.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha" by his ability to reproduce it as a prose narrative.*

**II. REQUIRED READING.**

*Review Canto VII of "Hiawatha" and your corrected lesson upon it.*

**III. EXERCISE TO BE PREPARED.**

*Reproduce Canto VII in a prose narrative of not less than three hundred words.*

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to give the student understanding of the Past Perfect Tense, Potential Mode, when "might" is used as an auxiliary, and to give him facility in its use.*

**II. REQUIRED READING.**

*Review Lesson 55 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 56 of "Constructive Lessons in English."*

## LESSON 17.

**Part I.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."*

**II. REQUIRED READING.**

*Read and study carefully, with the aid of the notes in the text, and of the notes on "Hiawatha" in this pamphlet. Canto VIII of "Hiawatha."*

**III. EXERCISES TO BE PREPARED.**

*Answer the following questions or submit exercises as instructed. Number each answer and put it into a separate paragraph.*

1. Look up all Indian names used in this Canto, and write them, with their English definitions, in parallel columns.
2. What is the meaning of "exulting," line 7?
3. Between lines 10 and 25 there are four similes. Find and explain each.
4. What is the figure in line 30?
5. Describe the sturgeon in your own language.
6. Explain line 56.
7. What is a whirlpool?
8. What is "darksome cavern," line 123?
9. To whom do "him" and "he" refer in lines 135 and 136?
10. How did Hiawatha get out of the sturgeon?

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to make the student understand the meaning of the Past Perfect Tense, Potential Mode, when "could" is used as an auxiliary and to give him facility in its use.*

**II. REQUIRED READING.**

*Study Lesson 57 of "Constructive Lessons in English."*

**III. EXERCISES TO BE PREPARED.**

*Submit the three exercises called for in Lesson 57 of "Constructive Lessons in English."*

**LESSON 18.****Part I.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."*

**II. REQUIRED READING.**

*Read and study carefully, with the aid of the notes in the text, and of the notes on "Hiawatha" in this pamphlet, Canto IX of "Hiawatha."*

**III. EXERCISES TO BE PREPARED.**

*Answer the following questions or submit exercises according to directions. Number each answer, and put it in a separate paragraph.*

1. Look up all the Indian names used in this Canto, and write them, with their English definitions, in parallel columns.
2. Put lines 1, 2, 3, and 4 in their natural order. (For aid, review the chapter on "English Prose Order," pp. 8-9.)
3. What do the Indians call the moon?
4. Why did Keneu accompany Hiawatha?
5. In what way do Indians challenge a person to fight?
6. How do the Indians account for the "will o' the wisp"?
7. How did Hiawatha challenge Megissogwon?
8. How do the Indians think of death?
9. How do the Indians think the woodpecker got his little red tuft of feathers?

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to make the student understand the meaning of the Past Perfect Tense, Potential Mode, when "should" is used as an auxiliary in all persons, and to give him facility in its use.*

**II. REQUIRED READING.**

*Study carefully Lesson 58 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 58.*

**LESSON 19.****Part I.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha" by his ability to reproduce it as a prose narrative.*

**II. REQUIRED READING.**

*Review Canto IX of "Hiawatha" and also your corrected lesson upon it.*

**III. EXERCISE TO BE PREPARED.**

*Reproduce Canto IX of "Hiawatha" in a prose narrative of not less than three hundred words.*

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to give to the student further understanding of the meaning of the Past Perfect Tense, Potential Mode, when "should" and "would" are its auxiliaries, and to give him facility in its use.*

**II. REQUIRED READING.**

*Review carefully Lesson 58 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 59, "Constructive Lessons in English."*

**LESSON 20.****Part I.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."*

**II. REQUIRED READING.**

*Read and study carefully, with the aid of the notes in the text and of the notes on "Hiawatha" in this pamphlet, Canto X of "Hiawatha."*

**III. EXERCISES TO BE PREPARED.**

*Answer the following questions or submit exercises as directed. Number each answer and put it in a separate paragraph.*

1. Look up all the Indian names used in this Canto, and write them, with their English definitions, in parallel columns.
2. Put lines 6 to 9 in their natural prose order.
3. Put lines 17, 18, 19, 20 in their natural prose order.
4. What opinion can you form of the position of an Indian wife from lines 28 to 33?
5. What is the meaning of line 65?
6. Put lines 122 to 125 in their natural prose order.
7. Explain the figure of speech in line 265.

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to make the pupil understand the meaning of the Past Perfect Tense, Potential Mode, when "should" and "would" are its auxiliaries, and to give him facility in its use.*

**II. REQUIRED READING.**

Review carefully Lesson 58 of "Constructive Lessons in English."

**III. EXERCISE TO BE PREPARED.**

Submit the exercise called for in Lesson 60 of "Constructive Lessons in English."

**LESSON 21.****Part I.****I. PURPOSE OF THE LESSON.**

The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha" by his ability to reproduce it as prose narrative.

**II. REQUIRED READING.**

Review Canto X and also your corrected lesson upon it.

**III. EXERCISE TO BE PREPARED.**

Reproduce Canto X in a prose narrative of not less than three hundred words.

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

The purpose of this lesson is to make the student understand the meaning of the Past Perfect Tense, Potential Mode, when "should" and "would" are auxiliaries, and to give him facility in its use.

**II. REQUIRED READING.**

Review carefully Lesson 58 of "Constructive Lessons in English."

**III. EXERCISE TO BE PREPARED.**

Submit the exercise called for in Lesson 61 of "Constructive Lessons in English."

**LESSON 22.****Part I.****I. PURPOSE OF THE LESSON.**

The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."

**II. REQUIRED READING.**

Read and study carefully, with the aid of the notes in the text and of the notes in this pamphlet, Canto XI of "Hiawatha."

**III. EXERCISES TO BE PREPARED.**

*Answer the following questions or submit exercises as directed. Number each answer and put it into a separate paragraph.*

1. Look up all the Indian names in this Canto, and write them with their English definitions, in parallel columns.
2. How do Indians send out invitations to a wedding?
3. Tell, in your own language, what they had for dinner at "Hiawatha's wedding feast."
4. Describe, in your own language, Pau-Puk-Keewis' dress.
5. What important act is credited to Pau-Puk-Keewis during his dance?
6. Put into your own language lines 189 to 209.

***Part II.—Constructive Work Lesson.*****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to make the student understand the meaning of the Past Perfect Tense, Potential Mode, when "should" and "would" are used as its auxiliaries, and to give him facility in its uses. The lesson is a continuation of Lessons 58, 59, 60, and 61.*

**II. REQUIRED READING.**

*Review carefully Lesson 58 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 62 of "Constructive Lessons in English."*

**LESSON 23.*****Part I.*****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha" by his ability to reproduce it as a prose narrative.*

**II. REQUIRED READING.**

*Review Canto XI, and also your corrected lesson upon it.*

**III. EXERCISE TO BE PREPARED.**

*Reproduce Canto XI in a prose narrative of not less than three hundred words.*

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the principles taught in Lessons 41 to 62 of "Constructive Lessons in English" by his ability to apply them in changing dialogue to narrative.*

**II. REQUIRED READING.**

*Review Lessons 41 to 64 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 63 of "Constructive Lessons in English."*

**LESSON 24.****Part I.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."*

**II. REQUIRED READING.**

*Read and study carefully, with the aid of the notes in the text and of the notes on "Hiawatha" in this pamphlet, Canto XII of "Hiawatha."*

**III. EXERCISES TO BE PREPARED.**

*Answer the following questions or submit exercises as instructed. Number each sentence and put it in a separate paragraph.*

1. Look up all the Indian names used in this Canto, and write them, with their English definitions, in parallel columns.
2. Where did Longfellow get the story of the Red Swan?
3. Name and explain the figure of speech in lines 20 to 26.
4. Name and explain the figure of speech in lines 35 and 36.
5. What is the meaning of line 83?
6. What was the "yawning cavern" line 99?
7. Put lines 125 and 126 into natural prose order.
8. Name and explain the figure of speech which is repeated in lines 210 to 213.

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is the same as that of Lesson 23.*

**II. REQUIRED READING.**

*Review Lessons 41 to 62 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 64 of "Constructive Lessons in English."*

**LESSON 25.****Part I.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha" by his ability to reproduce it as a prose narrative.*

**II. REQUIRED READING.**

*Review Canto XII of "Hiawatha" and also your corrected lesson upon it.*

**III. EXERCISE TO BE PREPARED.**

*Reproduce Canto XII in a prose narrative of not less than three hundred words.*

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is the same as that of Lessons 23 and 24.*

**II. REQUIRED READING.**

*Review Lessons 41 to 62 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 65 of "Constructive Lessons in English."*

**LESSON 26.****Part I.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."*

**II. REQUIRED READING.**

*Read and study carefully, with the aid of the notes in the text, and of the notes on "Hiawatha" in this pamphlet, Canto XIII of "Hiawatha."*

**III. EXERCISE TO BE PREPARED.**

*Answer the following questions and submit exercises. Number each answer and put it in a separate paragraph.*

1. Look up all the Indian names used in this Canto, and write them, with their English definitions, in parallel columns.
2. What is the meaning of lines 5 and 6?
3. What is the meaning of lines 7 to 10?
4. Explain how the Indian women "blessed the corn fields."
5. Why are the ravens called "marauders"?
6. What was the "work of devastation," line 128?
7. What is the meaning of a red ear of corn? Of a crooked one?
8. Put lines 223 and 224 into your own language.

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is the same as that of Lessons 23, 24, and 25.*

**II. REQUIRED READING.**

*Review Lessons 41 to 62 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 66 of "Constructive Lessons in English."*

**LESSON 27.****Part I.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha" by his ability to reproduce it as a prose narrative.*

**II. REQUIRED READING.**

*Review Canto XIII and also your corrected lesson upon it.*

**III. EXERCISES TO BE PREPARED.**

*Reproduce Canto XIII in a prose narrative of not less than three hundred words.*

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to give the student understanding of the difference in meaning caused by the slight variation in form of conditional sentences, and to give him facility in their use.*

**II. REQUIRED READING.**

*Study carefully Lesson 67 of "Constructive Lessons in English."*

**III. EXERCISES TO BE PREPARED.**

*Submit the exercise called for in Lesson 67.*

**LESSON 28.****Part I.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."*

**II. REQUIRED READING.**

*Read and study carefully, with the aid of the notes in the text and of the notes on "Hiawatha" in this pamphlet, Canto XIV of "Hiawatha."*

**III. EXERCISES TO BE PREPARED.**

*Answer the following questions or submit exercises as instructed. Number each answer and put it in a separate paragraph.*

1. Look up all the Indian names used in this Canto, and write them, with their English definitions, in parallel columns.
2. What is the Canto about?
3. Why did Hiawatha say that "words of wisdom perish"?
4. Put line 20 in its natural prose order.
5. What was the Indian picture sign for the Good Spirit? For the Bad?
6. Name the fourteen things mentioned that the medicine men painted on bark.
7. How many parts were there to the picture writing of an Indian love song?

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to give the student facility in the use of conditional sentences.*

**II. REQUIRED READING.**

*Review Lesson 67 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 68 of "Constructive Lessons in English."*

## LESSON 29.

## Part I.

**I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."*

**II. REQUIRED READING.**

*Review Canto XIV of "Hiawatha" and your corrected lesson upon it.*

**III. EXERCISE TO BE PREPARED.**

*Reproduce Canto XIV in a prose narrative of not less than three hundred words.*

## Part II.—Constructive Work Lesson.

**I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to give the student facility in the use of conditional sentences.*

**II. REQUIRED READING.**

*Study again Lesson 67 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 69 of "Constructive Lessons in English."*

## LESSON 30.

## Part I.

**I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."*

**II. REQUIRED READING.**

*Read and study carefully with the aid of the notes in the text and of the notes on "Hiawatha" in this pamphlet, all of Canto XV of "Hiawatha."*

**III. EXERCISES TO BE PREPARED.**

*Answer the following questions or submit exercises as directed. Number each answer and put it in a separate paragraph.*

1. Look up all the Indian names used in this Canto, and write them, with their English definitions, in parallel columns.
2. What is this Canto about?

3. To whom do "his" and "he" refer in line 51?
4. What figure of speech is in lines 66 to 69?
5. What is a sacred lodge?
6. Put lines 103 and 104 in their natural prose order.
7. How many medicine men spoke to Hiawatha?
8. Explain the two similes used in lines 148 to 155.
9. Put lines 168 and 169 in their natural prose order. You will have to supply the word *and*.
10. Tell what Indians have to do to get to the spirit land.

**Part II.—Constructive Work Lesson.**

**I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to teach the student to distinguish the forms of English sentences expressing conditions contrary to fact, and to give him facility in their use.*

**II. REQUIRED READING.**

*Study carefully Lesson 70 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 70 of "Constructive Lessons in English."*

**LESSON 31.**

**Part I.**

**I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha" by his ability to reproduce it as a prose narrative.*

**II. REQUIRED READING.**

*Review Canto XV of "Hiawatha" and also your corrected lesson upon it.*

**III. EXERCISE TO BE PREPARED.**

*Reproduce Canto XV in a prose narrative of not less than three hundred words.*

**Part II.—Constructive Work Lesson.**

**I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is the same as that of Lesson 30.*

**II. REQUIRED READING.**

*Review carefully Lesson 70 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 71 of "Constructive Lessons in English."*

**LESSON 32.****Part I.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."*

**II. REQUIRED READING.**

*Read and study carefully, with the aid of the notes in the text and of the notes on "Hiawatha" in this pamphlet, Canto XVI of "Hiawatha."*

**III. EXERCISES TO BE PREPARED.**

*Answer the following questions and submit exercises as directed. Number each answer and put it in a separate paragraph.*

1. Look up all the Indian names used in this Canto, and write them, with their English definitions, in parallel columns.
2. What is the meaning of "wondrous transmigrations," and to what does it refer in this poem, line 7?
3. What is a "freshet"?
4. Describe as well as you can, after studying lines 65 to 95, how the Indian game of "Bowl and Counters" is played. Why is it so named?
5. Name the things which Pau-Puk-Keewis won in the gambling game.
6. What was the name given to the gambling bowl?
7. Name and explain the figure of speech in lines 168 and 169.
8. What did Pau-Puk-Keewis do at Hiawatha's lodge? Use your own language in answering.
9. Where, in the poem, are the birds first spoken of as "Hiawatha's Chickens?"

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is the same as that of Lesson 30.*

**II. REQUIRED READING.**

*Review carefully Lesson 70 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 72 of "Constructive Lessons in English."*

## LESSON 33.

*Part I.***I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha" by his ability to reproduce it in a prose narrative.*

**II. REQUIRED READING.**

*Review Canto XVI of "Hiawatha" and also your corrected lesson upon it.*

**III. EXERCISE TO BE PREPARED.**

*Reproduce Canto XVI in a prose narrative of not less than three hundred words.*

*Part II.—Constructive Work Lesson.***I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is the same as that of Lesson 30.*

**II. REQUIRED READING.**

*Review Lesson 70 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 73 of "Constructive Lessons in English."*

## LESSON 34.

*Part I.***I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."*

**II. REQUIRED READING.**

*Read and study carefully, with the aid of the notes in the text and of the notes on "Hiawatha" in this pamphlet, Canto XVII of "Hiawatha."*

**III. EXERCISES TO BE PREPARED.**

*Answer the following questions or submit exercises as directed. Number each answer and put it in a separate paragraph.*

1. Look up all the Indian names used in this Canto, and write them, with their English definitions, in parallel columns.
2. In this Canto we have the "wondrous transmigrations" of Pau-Puk-Keewis, spoken of in Canto XVI, line 7. How many were they, and what were they?

3. Name and explain the figure of speech in lines 40 and 41.
4. What is the meaning of line 48?
5. What were the tree trunks and branches for, line 119?
6. Name and explain the figure of speech in lines 167 to 170.
7. What is the meaning of lines 196 and 197?
8. Why was it that Pau-Puk-Keewis fell as he was flying?
9. What figures of speech in lines 321 and 322? Explain them.

**Part II.—Constructive Work Lesson.**

**I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to acquaint the student with the interrogative forms of sentences expressing conditions contrary to fact, and to give him facility in their use.*

**II. REQUIRED READING.**

*Study carefully Lesson 74 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 74 of "Constructive Lessons in English."*

**LESSON 35.**

**Part I.**

**I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha" by his ability to reproduce it as a prose narrative.*

**II. REQUIRED READING.**

*Review Canto XVII of "Hiawatha" and your corrected lesson upon it.*

**III. EXERCISE TO BE PREPARED.**

*Reproduce Canto XVII in a prose narrative of not less than three hundred words.*

**Part II.—Constructive Work Lesson.**

**I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to further acquaint the student with the use and meaning of sentences expressing conditions contrary to fact.*

**II. REQUIRED READING.**

*Study carefully Lesson 75 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 75 of "Constructive Lessons in English."*

**LESSON 36.****Part I.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."*

**II. REQUIRED READING.**

*Read and study carefully, with the aid of the notes in the text and of the notes on "Hiawatha" in this pamphlet, Canto XVIII of "Hiawatha."*

**III. EXERCISES TO BE PREPARED.**

*Answer the following questions or submit exercises as instructed. Number each answer and put it in a separate paragraph.*

1. Look up all the Indian names used in this Canto, and write them, with their English definitions, in parallel columns.
2. Tell the story of the Puk-Wudjies. (Review Canto XII for this.) Tell who and what they were.
3. Name other persons beside Kwasind mentioned in this poem or in the notes on it, who were invulnerable save in one spot.
4. Describe the process by which Indians think a person is put to sleep.
5. Reproduce this Canto in a prose narrative of not less than one hundred and fifty words.

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is the same as that of Lesson 35.*

**II. REQUIRED READING.**

*Review carefully Lesson 75 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 76 of "Constructive Lessons in English."*

**LESSON 37.****Part I.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."*

**II. REQUIRED READING.**

Read and study carefully, with the aid of the notes in the text and of the notes on "Hiawatha" in this pamphlet, Canto XIX of "Hiawatha."

**III. EXERCISES TO BE PREPARED.**

Answer the following questions or submit exercises as directed. Number each answer and put it in a separate paragraph.

1. Look up all the Indian names used in this Canto, and write them, with their English definitions, in parallel columns.
2. Explain the simile used in lines 1 to 18.
3. Who thought, lines 70 to 73?
4. To what do lines 188 to 195 refer?
5. Reproduce Canto XIX in a prose narrative of not less than one hundred and fifty words.

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

The purpose of this lesson is the same as that of Lesson 35.

**II. REQUIRED READING.**

Review Lesson 75 of "Constructive Lessons in English."

**III. EXERCISE TO BE PREPARED.**

Submit the exercise called for in Lesson 77 of "Constructive Lessons in English."

**LESSON 38.****Part I.****I. PURPOSE OF THE LESSON.**

The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."

**II. REQUIRED READING.**

Read and study carefully, with the aid of the notes in the text and of the notes on "Hiawatha" in this pamphlet, Canto XX of "Hiawatha."

**III. EXERCISES TO BE PREPARED.**

Answer the following questions or submit exercises as directed. Number each answer and put it in a separate paragraph.

1. Look up all the Indian names used in this Canto, and write them, with their English definitions, in parallel columns.

2. Why should Winter be so much more serious a thing to Indians than to civilized men?
3. Explain the figure of speech in lines 27 to 28.
4. Who were the two other guests that came?
5. What did Minne-ha-ha mean in saying lines 106 to 109?
6. Reproduce Canto XX in a prose narrative of not less than two hundred and fifty words.

*Part II.—Constructive Work Lesson.*

**I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is the same as that of Lesson 35.*

**II. REQUIRED READING.**

*Review Lesson 75 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 78 of "Constructive Lessons in English."*

**LESSON 39.**

*Part I.*

**I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."*

**II. REQUIRED READING.**

*Read and study carefully, with the aid of the notes in the text and of the notes on "Hiawatha" in this pamphlet, Canto XXI of "Hiawatha."*

**III. EXERCISES TO BE PREPARED.**

*Answer the following questions or submit exercises as instructed. Number each answer and put it in a separate paragraph.*

1. Look up all the Indian names used in this Canto, and write them, with their English definitions, in parallel columns.
2. Who was the old man? Who was the young man?
3. Name and explain the figure of speech in lines 80 and 81.
4. What was the water that Iagoo told about having seen?
5. Who were the strange people? What was the lightning and the thunder and the stinging fly that moved with them?
6. Reproduce Canto XXI in a prose narrative of not less than two hundred words.

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is the same as that of Lesson 35.*

**II. REQUIRED READING.**

*Review Lesson 75 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 79 of "Constructive Lessons in English."*

**LESSON 40.****Part I.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's understanding of the required reading in "Hiawatha."*

**II. REQUIRED READING.**

*Read and study carefully, with the aid of the notes in the text and of the notes on "Hiawatha" in this pamphlet, Canto XXII of "Hiawatha."*

**III. EXERCISES TO BE PREPARED.**

*Answer the following questions or submit exercises as instructed. Number each answer and put it in a separate paragraph.*

1. Look up all the Indian names used in this Canto, and write them, with their English definitions, in parallel columns.
2. For what was Hiawatha waiting, lines 5 and 29?
3. Who were the strange people? For what did they come?
4. Why did Hiawatha go away?
5. Reproduce Canto XXII in a prose narrative of not less than two hundred words.

**Part II.—Constructive Work Lesson.****I. PURPOSE OF THE LESSON.**

*The purpose of this lesson is to test the student's application of the principles which he has been studying in preceding lessons.*

**II. REQUIRED READING.**

*Review briefly Lessons 41 to 79 of "Constructive Lessons in English."*

**III. EXERCISE TO BE PREPARED.**

*Submit the exercise called for in Lesson 80 of "Constructive Lessons in English."*

## NOTES ON "HIAWATHA."

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(Prepared especially for Filipino Students.)

Line.

1. **LEGEND.** A story handed down from one generation to another. Legends are usually about the deeds of some noted individual or about some celebrated fact in tribal history. Longfellow obtained his knowledge of Indian legends chiefly from the books relating to Indians, mentioned on pages 11 and 12.
3. The author means that, by his vivid use of language, he hopes to make us smell the odors of the forest as the Indians did, to see the dews and the wigwams, and to hear the rivers rushing as they heard them.
7. **FREQUENT REPETITIONS.** All primitive poetry is full of repetitions. Mr. Longfellow wished to make his poetry sound like Indian poetry, so he used their method and has many repetitions in the poem. Example: "I should answer, I should tell you."
13. The Ojibways were tribes living in what is now Wisconsin, Michigan, and Canada—around Lakes Huron and Michigan.
15. **FEN-LANDS.** Marshes; low, wet lands.
16. **SHU-SHU-GAH.** The Indian name for *heron*, a large marsh bird. Please note that, on pages 191 to 193, you have a dictionary of Indian names. Do not fail to look up every Indian name used.
17. **REEDS AND RUSHES.** Tall, hollow-stemmed plants, which grow in wet places.
18. **NAWADAH.** This is the Indian singer from whom Longfellow tells us these legends came.
26. **LODGES OF THE BEAVER.** The beaver builds his house out of sticks and mud in wet, swampy places.
27. **BISON.** North American buffalo, now nearly extinct. The Indians used its meat for food and its skin for tents and clothing.
28. **EYRE.** The nest of any predatory bird, so called because such birds usually build their nest on high peaks which are *aerie*, or open to the air. *Eyre* is another spelling for *aerie*, or *airy*.
32. **PLOVER.** A small bird much prized for its meat. *Chetowaik* is the Indian name. You will notice that Longfellow usually gives the translation of these Indian names, making the translation a part of his plan of repetition.

35. GROUSE. A species of wild fowl also prized for food.

43. WATERCOURSES. Brooks and rivers.

54. ALDERS. A kind of large bush which grows along the sides of watercourses. In summer, the lines of alder bushes can be seen for a long distance on account of the abundance of white flowers.

55. WHITE FOG. In the autumn—that is, at the beginning of cold weather—it is easy to trace the course of the watercourses because they occupy the lowest ground, and the fog, or mist, lies thickest upon them in the early morning.

56. BLACK LINE. Flowing water, or even ice, looks black against snow.

62. *Of* is understood after *sang*.

63. FASTED. Starved voluntarily. Went without food.

66. HIS PEOPLE. The Indians.

67. HAUNTS OF NATURE. Beautiful places in the forests and fields. A haunt is a place where one goes frequently. All the things mentioned in lines 68 to 76 are among the delights found by a lover of nature.

73. PALISADE. A protecting fence, made usually of sharpened logs. Here it means only the pine trees along the banks of rivers.

76. The echoes of the thunder rattling from peak to peak are compared to the noise made by eagles flapping their wings—a very poor simile.

79. *Call* and *speak* are both predicates of *that* in line 81.

95. THAT EVEN IN SAVAGE BOSOMS. This is another noun clause, object of *believe* in line 98.

101. RAMBLES. Long walks for pleasure.

106. *Pause* in line 106 is the predicate of *who* in line 101, while *stay* in line 114 is the predicate of *ye* in line 101. In brief, lines 101 to 115 mean: "You who, in your long walks, like to stop and read the inscriptions on half-forgotten grave-stones, stop and read this half-forgotten legend of Hiawatha.

### CANTO I.

2. PIPE-STONE QUARRY. Remember that the Indians attach great importance to the pipe. When they were about to enter into any treaty or to make peace with their enemies, they smoked the peace pipe, or *calumet*. Naturally they put a high value upon those stone quarries which furnished good material for pipes.

4. GITCHE MANITO. Indian name for God.

12. THE SPIRIT. Gitche Manitou.

14. IT. The river.

17. FRAGMENT. A piece of.

21. *Gitche Manitou* (understood) is the subject of *took*, *filled*, *breathed*, and *made*.

26. CHAFE. Rub.

30. CALUMET. See note on line 2, this Canto.

33. TRANQUIL. Quiet.

60 to 70. Longfellow makes the smoke of the calumet visible pretty well over the continent of North America. The Delawares and Mohawks belonged in the region now embraced in New York and New Jersey. The Choctaws were south of them toward Georgia and Florida. The Shoshonies, or Blackfeet, belonged in the northwest in what is now Dakota, Wyoming, and Montana. The Pawnees and Omahas belonged to the plains, which are now western Kansas and Nebraska. The Dakotas, by which name he must mean Sioux, were also in the northern part of the plains, while the Ojibways and the Hurons belonged around the Great Lakes.

71. WAR-GEAR. War clothing.

72. War paint was red like autumn leaves or the sky at morning.

76. FEUDS. Long-continued quarrels, hatreds.

78 and 79. HEREDITARY HATRED. Tribal quarrels among Indians descended from one generation to another, so that tribal wars were inherited like property. In spite of the peace signal, all the tribes still hated one another, and thirsted for (desired) vengeance.

83. WRATH AND WRANGLING. Anger and quarreling.

88. ALLAY. To soften or make lighter. FEVER here means the great desire of fighting.

93. CHIDING. Scolding.  
IN THIS WISE. In this manner.

103. BRANT. A species of wild goose.

112. He meant that, if the Indians wanted to be strong as a race, they must be at peace with one another, not continually quarreling among themselves.

116. PROPHET. Hiawatha would be the prophet.

## CANTO II.

4. WAMPUM. The name given by the Indians to their beads made of shell. These beads were used, not only for necklaces and bracelets, but for embroidering their moccasins, belts, and garments. The white men soon imported large quantities of the glass beads of Europe; but the Indians continued to use the old name for the new article. The bead belts and purses made in Filipino industrial classes would be called by the Indians wampum belts and purses.

12. CUMBROUS. Awkward; heavy to move.

16. HE. Mudjikeewis.  
HIM. Mishi-Mokwa.

18. Both *Him's* refer to Mudjikeewis.

19. HIS. Mishi-Mokwa's.

25. **MUFFLE.** The naked part of the upper lip and nose of the animal.

26. **WHIMPERED.** Cried complainingly.

27. **REELED.** Walked as if falling.

41. **TAUNTED.** Spoke sneeringly, reminding him of his weakness.

47. **OUR TRIBES.** The bears and the Indians.

83. The east wind blew in the morning.

85 to 125. These lines show the beauty of Indian legend. The Indians had noticed the existence of what we call the morning star, and this is their poetical conception of it. The morning was to them a beautiful God, whose cheeks were painted in bright colors like the sunrise sky, and who shot silver arrows—that is, rays of light—into the dark night sky, and who was attended by a beautiful goddess in the form of a star.

134 and 135. The Indian way of expressing the fact that the first frosts of autumn turn the leaves red and yellow. *Froze* and *drove* have subject *who* understood, relating back to *he* in line 137.

144. Since winter always brings snow, the Indians naturally thought of the winter king as living in a house, or lodge, of snow.

155. **FROZEN FENS.** Lowlands covered with water which, in winter, is frozen.

160. **BRAVE ME.** Oppose me, defy me.

161. The wild geese are the harbingers of winter and summer. In November, they fly southward, streaming across the sky in long, single lines. In early spring, they make their appearance going north again.

167. **SMOULDERING FIRE.** A fire burning slowly without flame.

171. **SMOKE FLUE.** Chimney; place for smoke to escape.

172. **FURY.** Violent anger.

176. **MOON.** A month. The Indians mark the months by the appearance of the moon, and put after each moon some descriptive expression, as the "moon of leaves" for May (the leaves come back to the trees in May), the "moon of strawberries" for June, that being the season when strawberries are ripe.

192 to 200. Naturally Kabibenokka, being a spirit of cold, was vanquished by heat. This legend is the Indian way of accounting for the fact that every year the warmth of summer drives back the frost and snow from the great northern plains. The diver is about the only bird that can endure the long northern winter.

197. **HEMLOCK.** A species of cone-bearing tree, growing in the forests of North America. The boughs catch the snow in winter, and hang down under the weight—hence, "drooping."

230 to 235. All the birds mentioned are migratory and appear in the north only in summer.

237 and 238. The air is hazy (haze is a purple vapor which looks like wood smoke and seems slightly to obscure the landscape) in the season called Indian summer. The Indians poetically attributed the haze to the smoke of Gitche Manito's peace pipe.

240. TWINKLE. A noun here, meaning a gleam of light.

244. MOON OF SNOWSHOES. November. It is in November that the first snow falls and the Indians get out their snowshoes on which they walk during the winter months.

245. LISTLESS. Torpid, apathetic, without interest in anything.

245 to 299. The maiden was the earth, at first green with vegetation, then showing the golden color of the dandelion blossoms which cover the prairie. The dandelion is a small yellow flower which looks like a small sunflower. In the spring, the dandelions blossom by millions on the prairies. After the blossom has disappeared, the plant sends up a seed ball which is round and white and which scatters at every breath of wind. When he saw the white seed balls in place of the golden flowers, Shawondasee thought that winter had seized his golden-haired maiden and had turned her hair white with snow; and as he went sighing about her, he blew the seed balls all to pieces and there was no more maiden. This legend evidently originates in the pleasure the Indians took in seeing the West Wind blow the dandelion seeds about.

### CANTO III.

1 to 5. NOKOMIS, the grandmother of Hiawatha, was not earth-born, but a woman who fell from the moon.

8. SWING OF GRAPE-VINES. The grape vines twist about the forest trees, and their long loops make fine swings.

9. THE REJECTED. That is, some other woman whom Nokomis' husband had rejected (refused to marry) because he preferred Nokomis.

11. CUT-ASUNDER. Cut in two parts.

23. BORE. Gave birth to.

51. Note the ancestry of Hiawatha, whom Gitche Manito sent to be a prophet to the Indians. His father was a king of winds and seasons. His mother was the daughter of Nokomis, who fell like a star from the moon.

52. CHILD OF WONDER. Child destined to accomplish wonderful things.

60. O THAT I WERE DEAD! It means "I wish that I were dead."

68. *It* in this line and in line 71 stands for "wigwam."

WIGWAM. Indian lodge or tent.

76. LINDEN CRADLE. Cradle made of Indian wood. His cradle was made of a flat board, with a covering over a part of it, forming a kind of pocket. The inside was lined with moss and rushes to make it soft, and, when the baby was tied in it, the cradle could be carried on the back, laid down, or hung in a tree.

79. **FRETFUL WAIL.** Complaining cry.

80. **OWLET.** Young owl. She called the baby an owlet because he would not go to sleep when she wanted him to. Owls are supposed to stay awake all night and to sleep all day.

89. **FIERY TRESSES.** Flaming hair. The Indians thought of a comet as a man with flaming hair streaming behind him in the sky.

90 to 95. **THE DEATH DANCE OF THE SPIRITS.** What we call the aurora borealis or northern lights, an electrical phenomenon peculiar to extreme latitudes.

94. **THE WHITE ROAD IN HEAVEN.** What we call the Milky Way; the clusters of nebulae or stars, which seem to make a faint white road across the sky. The Indians believed that the spirits of the dead walked upon this way to the place of the **DEATH DANCE**.

106. **FLITTING.** Flying with short intervals of rest.

119. **FLECKS AND SHADOWS.** The spots and marks on the moon. The dark parts of the moon's surface are supposed to be land, and the brilliant white parts frozen oceans.

120. **THAT.** The dark spot on the moon. Nokomis explained it to him by saying that it was the body of a woman thrown there by an angry grandson. We say that there is a man in the moon because the land outline seems to trace a face. The Indians say there is woman in the moon.

145 to 158. It would be a necessary part of Hiawatha's education as the prophet of his people to know the language of beasts and birds. Indians, through their wild life and constant habits of watching wild animals, know much more than we do about the habits of wild creatures; and they would naturally ascribe to their prophet a real knowledge of the language of birds and beasts.

159. **BOASTER.** One who tells stories redounding to his own credit.

164. **ASH.** A kind of tree, the wood of which is very supple and strong.

166. **FLINT.** A very hard stone. The Indians used it for making arrow heads, or points. They chipped it into shape with other stones.

**WINGED WITH FEATHERS.** Bearing feathers stuck in each side to make it fly straight.

167. **CORD.** The bowstring.

171. **ROE-BUCK.** The male of the red deer.

184. **CHATTER.** To talk, saying nothing of value.

189. **HAUNCHES.** Hind quarters.

190. **FROLIC.** Fun.

195. **TRACKS.** Here the foot marks of the deer.

197. **FORD.** A shallow place in a river, where it can be crossed by those walking.

200. The deer came at night to the fords to drink.

203. **NOSTRILS POINT TO WINDWARD.** Nostrils turned in the direction of the wind, for the purpose of better smelling enemies.

208. **PALPITATED.** Beat rapidly. The comparison of his beating heart to a shaking birch leaf is very strong. The birch leaf is delicately hung and shakes when other leaves are still.

212. He moves so lightly that he does not shake even a twig or a leaf.

214. **WARY.** Watchful, through suspicion.

218. **SINGING.** The arrow makes a humming noise as it passes through the air.

219. **WASP.** A small insect with a painful sting. *Avispa* in Spanish.

224. **EXULTED.** Showed pride and joy.

227. **HAILED HIS COMING,** etc. Greeted and praised him.

#### CANTO IV.

3. **SKILLED IN ALL THE CRAFT OF HUNTERS.** Having all the knowledge necessary to hunt wild creatures. A hunter must possess wide knowledge of all the habits and instincts of the creatures he pursues, and must be able to note small details of nature which others overlook.

4. **LORE.** Here learning gathered by experience.

5. **SPORTS AND PASTIMES.** Games and amusements.

16. **MITTENS.** A kind of glove having no separate division for the four fingers.

19. **SMITE ROCKS ASUNDER.** Break rocks in two at one blow.

21. **MOCCASINS.** Indian shoes made of deer skin.

25. **STRIDE.** Here it is a noun, meaning a long step.

28. **FATAL SECRET.** The story of the secret love that ended in his mother's death.

31. **HEART WAS HOT.** Poetical language for "He was very angry."

32. **LIVING COAL.** A piece of wood burning red.

35. **SEE HOW FARES IT,** etc. "See how my father is getting along."

37. **PORTALS.** Doors, or gates; entrance way.

54. **LEST.** For fear that.

57. **HEEDED NOT.** Paid no attention to.

58. **STRODE.** Walked with long steps.

60. **LURID.** Pale, white. All the feelings in lines 60 to 65 are the results of his anger.

68. The meaning is that, with his enchanted moccasins, which permitted him to go a mile at one step, he could travel faster than the fastest deer.

77. **GUSTY.** Windy.

80. **AWE.** A feeling combining both reverence and fear.

81. **ASPECT.** Appearance.

82. **HIM.** This pronoun stands for Mudjekeewis.

89. **SAW HIS YOUTH RISE,** etc. It means that in Hiawatha, he saw a copy of what he himself had been in his youth.

97. **FIERY-FROSTY.** Hot-cold.

104. **ANCIENT PROWESS.** Former skill.

106. INDOMITABLE. Unconquerable.

107. INVULNERABLE BODY. Body which could not be wounded by the weapons of men. The invulnerable body seems to figure in the legends of all races. The Greek hero, Achilles, was dipped by his mother in the River Styx, and his body was invulnerable save where she held him by the heel. The Germanic legendary hero Siegfried bathed in the blood of a dragon which he had killed, and the only vulnerable spot left on his body was a place between his shoulders upon which a linden leaf fell down as he bathed. By drinking the blood of another dragon, Siegfried also gained the language of birds and beasts.

109. BOASTING. Big talk about himself.

109. BENIGNANT. Full of kindness.

125. COUNTENANCE PATERNAL. Having upon his face the loving look of a father for his son.

133. RESOLVING. Here used in the sense of deciding what to do.

134. BULRUSH. A long, hollow-stemmed grass, growing in swamps.

162. HOARY HEAD. White head.

164. ASSENTED. Answered *yes*.

183. Ooze. Thick, slimy water.

192. LASHED. Moved from side to side as quickly as a whip, or lash, can fall.

229. TRACES. Signs, evidences.

240 to 245. The Indians accounted for the existence of a valley strewn with great rocks by saying that it had been the scene of this struggle between Hiawatha and his father.

268. KEEN. Sharp.

271 and 272. Her hair was long and flowing, and her laugh was as musical as the sound of flowing water.

276 to 279. The answer expected to the question is *no*.

283. CURTAIN. The door of an Indian house is usually a curtain made of skins.

290. WHO SHALL SAY? It means, "Nobody shall (can) say."

295. *That* is understood after *all*.

### CANTO V.

20. DRUMMING. A pheasant makes a sound with his wings that is like the rapid beating of a drum. It is used as a love call in the mating season.

28. HOARD OF ACORNS. The acorn is a small, bitter nut, the fruit of the oak tree. It is not eaten by the civilized races, but is eaten by some savage tribes and is much prized by pigs and squirrels. The verb to *hoard* means to save, and a hoard of anything is a quantity which is saved.

27. WHIRRING. A word supposed to imitate in its sound the rapid motion of wings or of a turning wheel.

WAILING. The cry of the wild goose sounds like a wail, or cry of sorrow.

28. DESPONDING. Growing less hopeful. Losing hope.

29. By the question, Hiawatha wishes to express his sorrow that men should subsist upon the flesh of other animals.

34 to 36. All the foods here mentioned are prized alike by whites and Indians.

43. PONDERED. Thought deeply.

45 to 54. Again Hiawatha is overcome by the thought that men must live by destroying other life.

59. This line belongs to *gazing* in line 57.

71. WASTED FORM. Body made thin by starvation.

75 to 80. Hiawatha's prayers were unselfish. He pitied dumb beasts, and felt only that it is terrible that men live by their destruction.

83. MASTER OF LIFE. Gitche Manitou.

95. HIS. Mondamin's.

HE. Hiawatha.

90 to 100. Note that the first lesson Hiawatha got was that strength came with effort; that the struggle made stronger, not weaker.

119. REELING. Turning around. Hiawatha was dizzy and starving, and in his weakness, the stars seemed to be whirling around.

123. HEARTH. Place where fire is put.

144. ENCOUNTER. The struggle between Mondamin and Hiawatha.

165. HAUNT. The verb means literally to *visit*, but we use it chiefly with reference to visits from spirits. A house where the spirits of the dead are supposed to walk about is usually called a "haunted-house."

167. QUICKEN. Come to life again. The original meaning of *quick* is living, as when we speak of the quick or the dead, meaning the living or the dead.

172. WHIPPOORWILL. A North American forest bird, which sings in the early twilight and evening, and is named from a fancied resemblance, in its cry, to the words "Whip poor Will."

182 to 190. Note that, in all this time, Hiawatha would not touch food, because it would require eating the flesh of the birds and beasts and fishes, and it seemed terrible to him that men must subsist upon their flesh. Yet he knows that he must struggle for his life with Mondamin, and he needs strength. We shall see how Gitche Manitou recognizes his unselfishness, gives him the victory, and how from the dead body of Mondamin there grows a new food, the maize, which is Gitche Manitou's gift to the Indians, won by Hiawatha's unselfishness.

218. SPUN. Whirled about, reeled.

221. STURGEON. A large fish. It is usually caught in a net being too large for hook and line.

222. MESHES. As here used, the cords of the net, which are woven in a pattern of open spaces.

225. Hiawatha was so sick and dizzy with the struggle that he seemed to see not one sun, but a hundred.

227. GREENSWARD. Grass.

232. DISHEVELED. Disordered.

263. SMALL GREEN FEATHER. The first sprouting corn leaf. Not a bad comparison.

267. SHINING ROBES. Green leaves.

268. YELLOW TRESSES. Yellow corn silk which is at the end of the ripe ear.

271. Now we understand Mondamin's name. Corn is the friend of man, because a large part of the human race subsists on it.

### CANTO VI.

2. SINGLED OUT. Separated from; distinguished from.

4 and 5. THE RIGHT HAND OF HIS HEART. His closest confidence.

9 and 10. The Indian way of saying that they were absolutely truthful with one another. The Indians say, when a human being lies, that he walks upon crooked paths, and when trouble is made by false stories, they say that the singing birds have been making mischief. When persons desiring to make trouble between friends went to one or the other with their stories, the friends would not listen, but classed the mischief makers as singing birds.

13. BREED ILL-WILL. Make anger or bad feeling.

15. NAKED HEARTS. Hearts, absolutely truthful and unreserved—hiding nothing.

16. CONTRIVING. Planning.

24. The meaning is that he adapted himself to all. Literally, he bent as easily as a willow twig. This is suitable to the conception of music. There is music for all moods, for the gay, the sad, the angry, and the brave.

40 to 55. These lines express very beautifully the Indian idea that the sound of the brook is soft music, that the bluebird's song is wild and fanciful, that the robin's song is sweet, tender, and happy, and that the whippoorwill's song is sad.

63 to 65. The Indians were not without a religion. They believed in a life hereafter, sometimes calling their heaven the Isles of the Blessed, sometimes the Happy Hunting Grounds.

79. LISTLESS. Without interest in what is going on.

84. The meaning is that he prayed much.

90. COWERING. Bending forward, as one sits before a fire when one is cold.

92 and 93. In winter, when the rivers are frozen, the Indians cut a hole in the ice through which they passed their fishing lines.

99. FROM THE ASHES. From his place in front of the fire.

100. He might have been angry at the name his mother called him.

104. **WISP OF STRAW.** A small bundle of straw, in amount about equal to what is cut with one stroke in the Philippines.

127. **STRAIGHTWAY.** Immediately.

133. **SHOT, ETC.** He threw the pine trees as quickly and easily as he could shoot an arrow.

140. **PITCH THE QUOIT.** A game played by throwing rings or horse-shoes so that they fell around a peg driven into the ground. It cultivates strength in the arm and accuracy in throwing.

142. **CHALLENGE.** An invitation to contend.

144. He seized the rock and threw it to show that their taunt was undeserved. It is much harder to throw a rock than to throw a quoit.

147. **SHEER.** The word can mean many things, but its force is intensive. Here it emphasizes the idea of his strength. He pitched it unaided by any mechanical aid.

157 to 170. It was a deed of great strength to plunge into the swift current of the river. It was also a great deed to fight with the king of the beavers. To do both at the same time was an extraordinary feat. The whole idea of this description of Kwasind is to emphasize the Indian idea that great strength concerns itself not with little things, but with big things. The other Indians thought Kwasind lazy because he did not care for the fishing or hunting, or their games and sports. But when something came worthy of his strength, Kwasind was not lazy.

## CANTO VII.

1 to 15. The Indians have great reverence for all things in nature, and go through the form of asking politely for what they intend to take. When they kill a bear, they put on their best clothes, and their war paint, and apologize to him for taking his life. Thus did Hiawatha when he wanted the bark of the birch tree to make his canoe.

11. **WRAPPER.** The outside, or that which wraps anything about. Also a loose dress. It probably has the latter meaning here as applied to the bark of the tree.

27. **THE TREE HE CIRCLED.** He cut a narrow strip of bark from around the entire circumference of the tree.

28 and 29. He girdled the tree in two places—once just above the roots, once just below the lowest branches. This would give him a length of from ten to fifteen feet (perhaps more) for the piece of bark he intended to strip from the tree.

32. **SHEER.** It means here absolutely straight. The line of cleavage was without a fault.

35 to 40. The framework of the canoe was to be of cedar boughs, the covering of the birch bark.

40 to 41. It was the boughs that rustled, making the cry of horror in response to Hiawatha's desire to cut them off.

44. HEWED. Cut with ax blows.

48 to 53. The fine, fibrous rootlets of the larch tree were used as thread. In the picture, we see Hiawatha sewing the seam of the canoe.

56. TASSELS. The blossoms of the larch tree which resemble tassels. A tassel is an ornament made by knotting several cords or strings together, leaving the ends hanging and the knot at the head. (In Ilocano, "burlas".)

63. BALM. The resin, or sap, of the pine tree was used to close the seams and to make the canoe waterproof. It was applied wet, and allowed to dry. You are familiar with resin in its dried form as a hard, yellow substance used to rub upon violin bows.

68. SOMBRE. Dark and sad looking.

69. ROBES OF DARKNESS. The foliage of the fir tree is a very dark green.

70. The leaves are long, stiff spines. When the wind blows they do not so much rustle as rattle.

73. TEARS OR BALSAM. Thick drops of sap which exude upon the fir tree.

75. SMEARED. A term much used instead of "spread" when the substance used is thick and does not spread easily or evenly.

75 and 76. SEAM, FISSURE, CREVICE. All are words signifying openings.

77. The hedgehog, or porcupine, has a body covered with sharp bony spines, which he can throw off with considerable power when fighting. The quills stick in the body of his enemy and cause great pain. The Indians used to stain the hedgehog quills in bright colors and to weave them into bright colored designs on their canoes, and even on their clothing.

80. GIRDLE. A belt.

MY BEAUTY. The canoe.

81. Hiawatha intended to make a star out of colored hedgehog quills on each side of his canoe, just above where his head is in the picture.

86. TANGLE. When hair is matted together, we say it is tangled. Here *tangle* means thick mass of whiskers.

112. VEERED. Changed his direction.

116. One of the great dangers to navigation in inland rivers is the logs which get into the river, sink, and leave their sharp branches pointing upward, but not visible above the surface of the water. A bark canoe, hitting such a "snag" as it is called would be torn to pieces like paper. The sand bars are little islands of sand, or silt, brought down by the water, and dropped at some point where the current grows slow.

118. PLUNGED. Jumped.

119. DIVED. Went below the surface of the water.

123. TUGGED. Pulled.

124. SCOOPED. Dug out with his two palms hollowed.

125. OOZE. Mud.

TANGLE. Tangled mass of branches underneath the water.

135. CHANNEL. The deep part of the river where the current runs fastest.

All this story of Hiawatha's sailing is probably the Indian way of explaining the existence of an easily navigated river. The river being so much freer from snags and sand bars than others, the Indians attributed that fact to the power of Hiawatha.

## CANTO VIII.

### HOW THE INDIANS LEARNED TO MAKE OIL.

5. The sturgeon is the largest fish found in fresh waters.

12. *Could* is understood before *see*.

PERCH. A small, fresh water fish, edible.

13. CRAW-FISH (or CRAY-FISH). A shellfish, resembling the lobster.

In Tagalog, it is called "hipon sabate." In the Visayas, it is often spoken of as "camarrones grandes."

29. PLUMES. The feathers which he wore in his hair. See all pictures.

30. FANNED AND WINNOWED. Moved his fins to and fro.

31. ARMOR. The sturgeon has an exceedingly thick skin with bony protections in some places hard as armor. The common sturgeon has a line of bony spines upon his back.

45. BAIT. Worms or any other food put upon a fishing hook to attract the fish and to make him swallow the hook.

62. PIKE. A long, snouted, fresh-water fish, very numerous in the Great Lakes. The sturgeon considered Hiawatha as of small importance and not worthy of a struggle, so he told the pike to swallow the bait.

66. The pike swallowed the bait and pulled on the line as he tried to get away.

68 and 69. The pike pulled so hard on the line that he dragged the end of the canoe down into the water, and the other end stood upright.

73. Hiawatha conquered because the fish did not break the line, but was pulled up to the boat by him. However, he scorned to keep it and threw it back into the lake. The pike was therefore ashamed of himself that he had dared to contend with so great a fisher.

86. The sturgeon called Hiawatha a boaster, because Hiawatha professed himself too great to catch anything but the King of Fishes.

91 to 93. The sturgeon fought by trying to pull downward. The bream went round in circles.

101. DISK REFULGENT. Literally, shining circle. It refers to the appearance of the bream, or sunfish's head.

107. Hiawatha threw the sunfish also back into the water.

115. GESTURE. Movement.

121. If Mr. Longfellow has taken this part of the poem from Indian legends, it is evident that they have a legend similar to our story of Jonah and the whale.

125. Hiawatha being swallowed by the sturgeon, found the sturgeon's heart, and struck it, making the sturgeon very sick. Then he dragged the canoe in after him, for fear the sturgeon should eject it from his jaws. The squirrel helped.

154. The squirrel curls his tail up over his back like the mast of a ship, sticking up into the air. Thence his Indian name.

155 to 160. Hiawatha had killed the sturgeon by beating upon his heart; but he was still inside the body.

158. GRATED ON THE PEBBLES. The sturgeon's body touched the shore and made a rough noise (grated) as the pebbles rolled under it.

161. STRAND. Go ashore.

164 to 175. When the dead body of the sturgeon went ashore, the birds came and ate of its flesh. With their sharp beaks they dug a hole in the side, and through this, Hiawatha saw the light, and knew that he should be able to escape if it were made larger.

174. BROTHER. Remember that Hiawatha knew the language of birds and beasts, and would therefore be called brother by them.

179. RIFTS. Openings, holes.

185. You are to understand that up to this time, the sea gulls, like the squirrel, had no names, but that ever afterward they were called by the name which Hiawatha gave them, according to the help they furnished him. The sea gulls were the *noble scratchers* because they had scratched a hole in the sturgeon's side.

194. As the sturgeon swam down the lake with Hiawatha inside, he reached that part of the lake where Hiawatha had lived in his boyhood with Nokomis.

212. POTS AND KETTLES. Cooking utensils. In Spanish "calderos y sartenes."

217. SATED. Satisfied.

This legend is intended, probably, to tell us how the Indians learned to make oil. They attributed the knowledge to Hiawatha's teaching.

## CANTO IX.

Hiawatha struggles with the King of the Marshes, who sends fevers and sickness to the Indians, and overcomes him. Thus health and prosperity come to the Indians.

14. WHOSE BLOODY FOOTSTEPS. The red track of the setting sun.
22. WAMPUM. It was often used as money by the Indians.
24. PITCH-WATER. Water black and thick as pitch (alcatran).
- 30 to 35. Re-read lines 1 to 19 of Canto III to get the reference here.
35. HE. Megissowon.
37. PESTILENTIAL. Causing pestilence.
38. POISONOUS EXHALATIONS. At the time the poem was written, people believed that the mist and vapors coming from the marshes could bring fevers. We know that this is not so. There are microbes in the water which can be taken into the system by drinking, or we can get the microbes from the bites of mosquitoes and other insects, but modern science does not admit that we can get fevers by breathing vapors.
42. JASPAR-HEADED. Having tips or points made of jasper, a precious stone.
44. Re-read lines 16 to 25 of Canto IV.
- 46 to 48. Pitch is sticky, and Hiawatha would have to cover the sides of his canoe with oil to pass through it.
66. The eagle is classed as the king of birds.
67. HURTLED. Rushed.
80. HISSING. A word that imitates in its sound, the sound made by serpents.
88. TWANGING. A word that imitates the sound made by a bow-string when it is pulled.
89. Hiawatha's war cry, and the serpent's death cry.
92. WELTERING. Lying in a fluid substance, especially blood.
99. ANOINTED. A word which means *covered* or *smeared*, but which is always associated with ceremonial. Probably Hiawatha uttered some words of consecration as he put the oil on the canoe.
103. SLUGGISH. Slow moving.
106. RANK. Here means *filled with*.
107. STAGNANT. Water not moving. Stagnant water is always associated with the idea of disease because it breeds microbes and much insect life.
108. SHIMMERING. The word means *shining*, but conveys the additional idea of the lights not being steady.
109. WILL-O'-THE-WISP. A kind of light caused by phosphorescence which appears in places where there is much vegetation. As it appears only for an instant, and then as another dot may appear in a new place, it seems to move about. The Indians thought that the *will-o'-the-wisp* was a fire kindled by the ghost of a dead man.

126. HERALDED. Announced by a cry as the herald announces his master by blowing a horn.

127. FARED. Went on. The word is little used now. We keep it in "farewell," and in the expression, "How fares it with you?" meaning, "How do you do?" "How are you getting along?"

130. LEVEL MOON. The moon had passed through the sky and was setting in the west, on a level with his eyes. That is, Hiawatha had traveled all night, from moonrise to sunrise.

131. HAGGARD. A word applied to people who have lost the appearance of health and vitality. Good here because it means that the bright light of the sun made the moon lose brilliancy.

134. UPLAND. Land rising into hills.

145. DRY-SHOD. With shoes not wet.

152. The singing sound made by the arrow was to take the place of a herald announcing his master by the call of a trumpet.

155 and 156. These lines are what the arrow said to Pearl-Feather.

165. CRESTED. Wearing feathers on his head like a crest. See picture opposite page 96.

176. NOTHING DAUNTED. Not losing courage.

179. TAUNTS. A taunt is a sneering speech in reference to any personal misfortune or condition. The reference to the fact that he slew Hiawatha's great grandfather was a taunt, because the Indians considered it a disgrace to be conquered.

187. WAR-BIRDS. All birds of prey, such as eagles, cormorants, buzzards, vultures, crows etc., who hover about where there is a fight, in order to feast upon the dead.

187. SHAFTS. Arrows.

200. USELESS. Because Megissowon's wampum shirt was proof against them.

204. DEAD MAN'S MOCCASIN LEATHER. A name given by the Indians to the fungus growth on trees. (In the Philippines the general name for fungus is *o-ong*.)

210 to 212. Here we have the old legend of a mortal being vulnerable at only one place again. (Compare with note on line 107, Canto IV.)

220. Here *plunging* means falling forward but recovering himself.

228. WINDY REEDS. Reeds bending in the wind.

233 and 234. The Indians pictured Death as a being whom they could see as he came for them.

240 to 248. The woodpecker has a tuft of bright red feathers on the top of his head. The Indians account for it by this story.

259. NARROWER CIRCLES. Narrower because the bird was nearer each time.

267. WROUGHT WITH. Decorated with, the decoration being worked into the material.

## CANTO X.

8. MUCH PERPLEXED. Unable to decide what to do.

17 to 20. A fire is not only good to look at but it gives actual warmth and comfort. Moonlight and starlight are beautiful but they are not useful. Nokomis meant that it was better to choose a wife of whose value he could be sure, than to go among strangers and to choose one for her beauty who might not make a good wife.

21. DISSUADED. Tried to turn him from his intention.

23 to 25. This answer of Hiawatha's is the natural reply of youth. He meant that he wanted to marry for love and romance, and not for practical reasons.

27 to 33. This answer of Nokomis shows the Indian idea of a wife. Nokomis was still to be head of the wigwam, and her grandson's wife was to be obedient and willing to help in all labor.

48. FEUDS. Old quarrels.

53 and 54. Please note the use of *might* here. Hiawatha wanted to marry Minne-ha-ha, but was not sure that the Arrow Maker would give her to him. The possibility of the marriage was still remote. Had the marriage been certain, he would have said, "may be united."

60. INTERMINABLE FORESTS. Endless forests. A strong way of saying that the forests were large.

65. OUTRUN. We should say to-day "outran." Ran faster than.

72. OUTSKIRTS. Edge.

73. 'TWIXT. Between.

77. SWERVE NOT. "Go straight. Do not turn aside." Hiawatha wishes to carry the deer as a present to Minne-ha-ha.

83. ANCIENT. Here used to show that the arrow maker was very old.

90. PLAITING MATS. Weaving mats.

94. SUCH ARROWS. Arrows such as he was making. He was too old to use them any longer himself, but he had used them once.

98. ON THE WING. Flying.

CLAMOROUS. Noisy. The wild geese cry, or honk, continuously as they fly.

100 to 104. A touch of Indian human nature like our own. Most old people look back to the time of their youth, believing it better than the present.

106. A HUNTER. Hiawatha.

122. GLOWING CHEEK, etc. Hiawatha's cheek was flushed red with the exercise of his walk and the work of carrying the deer.

139. SPACIOUS. Large; roomy.

160 to 167. All this Hiawatha tells as a proper preface to his proposal for Minne-ha-ha. It was right that they should know his place and his position in his own tribe.

190. Showing the natural restraint of Indian women. Neither was she too ready, nor did she disregard her father's wishes. The quick reply of the arrow maker showed that he wished the marriage.

193. BLUSHED. Turned red. The blood came to her cheeks.

213 to 222. Another bit of pathetic human nature. The arrow maker forgot that he had once been a youth with flaunting feathers, and had beckoned, and that the maiden had followed him also.

234. HEAD-GEAR. His head dress. The crest of feathers which he wore.

245. AMBUSH. Used here only in the sense of hiding place.

249. SCAMPERED. Ran away.

266. CHECKERED. Used here in the sense of *alternating*. Life is made of alternate happiness and unhappiness.

262 to 274. The sun warned Hiawatha to be gentle and the moon told Laughing Water to be patient. The moon is second to the sun, and shines through his light. She comes after him (follows), nevertheless gives light through half of the twenty-four hours. This simile was to be the model for Minne-haha's conduct. She was to be obedient, and yet half the care and responsibility of their life should be hers.

### CANTO XI.

13. SUMPTUOUS. Luxurious, expensive.

24. CLAD. Dressed; clothed.

RAIMENT. Clothing; garments.

26. PLUMAGE. Feathers.

32. MARROW. The fat taken from the inside, or hollow, of the bone.

33. HAUNCH. Hip. Probably, in this case, the hind quarter.

34. CORN CAKES. Remember that it was by the death of Mondamin that the Indians received corn.

44. POUCH OF OTTER. Bag, or purse, made of otter skin.

63. GAMES OF HAZARD. Games of chance, gambling games.

75. ERMIN. A white fur, much valued.

76. INWROUGHT. Embroidered with.

81. SWAN'S DOWN. The soft breast feathers of the swan. They are pure white.

86. VERMILION. A yellowish, or brick red.

91. SCENTED GRASSES. Fragrant grasses.

101. See picture.

105. EDDYING. Whirling.

110 to 120. The Indians endeavor to account for the existence of certain sand hills (The Grand Sable) along the coast of Lake Superior by saying that Pau-Puk-Keewis made them by his dancing at Hiawatha's wedding feast.

141 to 178. This song of Chibiabos is not original with Longfellow. It is, as the note in the text says, taken from an Indian love song which appeared in a magazine.

188. IMMEASURABLE FALSEHOODS. Wonderful lies. Lies too big for measurement by any known standards.

192. DEED OF DARING. Brave action.

195. A STRANGER. A more wonderful (story).

196. WOULD YOU. If you are willing to.

197. GIVE HIM CREDENCE. Believe him.

200. The words "No one had" are understood before the first words of lines 200, 201, and 202.

210. BY-WORD. The name of a person or of an event which is usually referred to with contempt or derision.

211. JEST. A joke. Something not to be taken seriously.

213. ADDRESS. Used here in the sense of *skill*.

215. ACHIEVEMENTS. Great deeds.

### CANTO XII.

1. By the time Iagoo was called upon for his story, the day was probably ending and the sun setting. As Iagoo wondered what story he should tell, his eyes caught the setting sun, and he wondered if, from it, he should make the story of the red swan (see note in text). Then seeing the evening star hanging in the sky, he recalled the story of Osseo and decided to tell that.

30 and 31. Long ago.

35. COMELY. Good looking.

36. LITHE, EASILY BENT. As applied to persons, however, it conveys the idea of easy, graceful movement.

38. WILFUL AND WAYWARD. Self-willed; inclined to disobedience.

44. FLOUTED. Made fun of, sneered at.

50 to 59. Oweenee, being a maiden of discrimination, looked not at the appearance but at the spirit, of her lover.

59. THE REJECTED. The men whom Oweenee had refused to marry.

62. IN DERISION. In a spirit of unkindness. Laughing at her.

75. CHATTED. Talked.

77 to 84. Ossee being the son of the Evening Star, and having been changed by the enchantment of Wabene the evil star, into the form of an ugly man, looked often at the Evening Star, his father, praying release from the spell. Line 84 is the translation of line 83.

88. STUMBLE. To strike the foot against some obstruction, causing the person to fall or nearly to do so.

91. RANG. Used here in the sense of *echoed*.

92. UNSEEMLY. Improper; in bad taste.

92 to 105. Evidently Ossee knew that this oak tree had power to restore him to his natural form.

108. TRANFIGURED. Changed in figure or shape.

110. STAFF. A long stick, used to assist a person in walking.

TOTTERED. Walked feebly as if about to fall.

181. BEWILDERED. Not understanding conditions; not knowing what to do.

186. STARRY. Filled with stars.

187. EMPTY VASTNESS. The great space of the heavens.

155 to 156. In all uncivilized or semicivilized tribes, the women do most of the work.

160 to 167. These whispers which Ossee heard were not heard by the others. They heard the sound of the birds singing in the forests, but to Ossee, the sounds were words.

182. SHARDS. Here it means the brilliantly colored wing or back substance of the beetle. Many beetles have gorgeously colored backs, and the Indians would naturally take them as models of beauty.

190. PERKED. Put their heads on one side as a bird does in looking at people.

191. STRUTTED. Walked affectedly, self-consciously. They were trying to display the beauty of their plumage.

203. ROBES OF ERMINE. The fur of ermine being almost the most expensive in the world, is much used in the robes of kings and queens. The expression conveys the idea of the best robes to be had.

210. ALIGHTED. Stopped; came to rest.

211 to 213. The meaning conveyed in these similes is that the wigwam alighted on the Evening Star without noise or shock. All the things mentioned are so light that their falling is noiseless.

305. BUT NOT THEIR STATURE. They were not so large as they had been.

322 to 327. Iagoo wishes his hearers to know that he knew that they laughed at him for a boaster, and that he wanted them to be warned by his story.

### CANTO XIII.

2. THAT FOLLOWED. That is, that followed Hiawatha's wedding.

7. When the Indians are at peace, they say that they have buried the hatchet; when they are at war, that they have dug it up.

13. The hunters wandered about unharmed.

17. Maple sugar is much prized both by whites and Indians. The sap of the maple tree, boiled down, makes a brown sugar, very rich, and deliciously flavored.

20 to 25. Review Canto V in connection with these lines.

39. MILDEW. A fungus growth that comes on cornstalks when there is too much rain. It blasts (destroys) them.

56. *Shall* is understood before "draw."

69. BLACK MARAUDERS. The plumage of the birds was black, and they stood ready to steal the corn. A marauder is a robber.

115. KAW (or CAW). A word which imitates the sound made by a crow.

128. DEVASTATION. Destruction.

130. DELVING. Digging.

131. The corn seeds.

133. WILES OF WARFARE. Tricks of war.

141. QUAILED. Cowered; shrank down.

145. SCARECROW. Something put up in a field to frighten away birds (Tagalog, *talin-tao*).

152. HOSTAGE. A pledge. In olden days, when nations made treaties, it was customary for each nation to deliver to the other certain persons as a pledge that the promise should be kept. In case it was broken, the hostages were to be killed.

153. PRISONER STRING. A cord which every Indian warrior carried for the purpose of tying prisoners. See note in text.

160. CONTRIVER OF THIS OUTRAGE. Planner of this abominable action.

164. GRIM. Unsmiling; angry looking.

167. CROAKING. The deep noise made by a raven is called a croak.

168. PINIONS. Wings.

171. SHAWONDASEE. Review lines 225 to 299 of Canto II.

180. SHEATHES OF VERDURE. The green husk around the corn ear.

187. Nokomis spoke of the work of gathering the corn as another "wrestle" or struggle with Mondamin. See Canto V.

202. GAMESOME LABOR. Work which is carried on like play.

215. UGH. An Indian ejaculation, in this case signifying "That it so."

220. BLIGHTED. Checked in its growth.

MILDEWED. See note on line 39.

MISSHAPEN. Wrongly formed.

222. LIMPED. Walked as if lame.

223. MIMICKED. Imitated.

GAIT. Manner of walking. The finding of a blood-red ear of corn by a girl was considered a sign that she was going to have a lover; while a badly shaped ear was supposed to be a bird thief turned into an ear of corn.

#### CANTO XIV.

7. MEDAS. Medicine men. The Indian medicine man is a sort of doctor, priest, and magician combined. He has some knowledge of herbs and simples, knows the stories of the tribes, and gives charms to the lovesick and ailing. He is usually consulted when anything serious is on hand.

23. TOTEM. The North American Indians had a custom of carving a family history on poles, which were set up in front of their houses. One coming to a strange wigwam could tell the tribe and family history of the owner, by the picture carved on its totem pole. Certain Indian tribes considered themselves as belonging to the house of the Eagle, or of the Beaver, or of the Bear, and the individual Indian first traced his house and then his own descent. We are to understand that it was Hiawatha who taught the Indians to carve their totem poles.

45 to 79. All these symbols are to be taken as truthful. Mr. Longfellow spent much time in studying Indian customs and symbols before he wrote this poem.

98. DUST AND ASHES. Poetical language for *dead*.

102 and 103. Picture writing usually preceded writing by signs, or letters. It was used by the Assyrians long before the birth of Christ, and the old pictures carved upon stone (we call them hieroglyphics) have served to make us acquainted with their history. The Indians have a very complete set of picture symbols.

131. SUBTLE. Used here in the sense of crafty, cunning.

### CANTO XV.

- 7. MADE A LEAGUE. Joined in a conspiracy.
- 19. When Lake Superior was frozen over.
- 22. The northern pine tree has something of a cone shape. When it is covered with snow, it looks like a white wigwam.
- 23. Snow seems to make the earth very silent. It deadens sound, and footsteps can hardly be heard in it.
- 25. HIS BROTHER'S. Hiawatha's.
- 29 and 30. They were on the ice.
- 33. COMMOTION. It is used here in the sense of *excitement*.
- 45. WAIL OF ANGUISH. Cry of sorrow.
- 51 to 55. Painting the face black is a sign of mourning among the Indians.
- 91. SACRED LODGE. A wigwam made especially for "medicine" rites
- 92. APPEASE. Used here in the sense of *comfort*.
- 94. POUCH OF HEALING. Medicine bag.
- 95. These are the different kinds of skins from which medicine bags are made.
- 96. SIMPLES. Plants used for medicine.
- 101. NAUGHT HE QUESTIONED. He asked no questions.
- 108. SPEARMINT. A fragrant herb.
- 109. YARROW. Also a herb with a pungent taste.
- 111. THEY (THE MEDICINE MEN) understood is the subject of *beat*.
- RATTLES. Probably the rattles of the rattle snake, a particularly dangerous snake of North America. It has thirteen rattles in its tail, and makes a sort of signal with them before it strikes.
- 114 to 122. This is the song of the first medicine man; and lines 123 to 124 were sung as a chorus by all the medicine men together.
- 125. to 130. This is the song of the second medicine man.
- 155. SUMMONED. Called. This is what the Indians call "Heap big medicine," that is, a great deed of magic.
- 168. CHINK. A crack or small hole in the wall.
- COAL. A piece of wood burning red, without flame,

183 to 186. Because it was a spirit, and no longer a living man.  
 190 to 195. The Indians believe that to reach the Happy Hunting Grounds, or Islands of the Blessed, they must first journey for four days, till they come to a deep river which they cross on the "swinging log" of line 171. Then they come to a lake of silver, which they cross in a stone canoe, to an island where there is fine hunting forever. Fine hunting to an Indian means plenty of food and a luxurious life. When the dead are buried, their families put upon their graves the food and other necessities for the four days journey.

### CANTO XVI.

7. TRANSMIGRATIONS. Changes of body from one form to another.  
 10. DUNES. Sand hills. You remember that Pau-Puk-Keewis made them by his dancing at Hiawatha's wedding feast.  
 13. FRENZY. Madness. Here refers to the dance.  
 33. FIRST ESSAYED IT. First tried to break a hole in the floor of heaven.  
 35. THE GREAT ACHIEVEMENT. Breaking the hole.  
 37. FISTS. The hands doubled.  
 40. WOLVERINE. Wolf.  
 46 to 55. When rivers freeze in winter, only a few inches or feet on the top freeze over. Beneath this covering of ice, the river still flows on. Sometimes, in spring, the snows may melt near the sources of the river, and a great volume of water be sent down. This can not flow in the limited space beneath the ice, and will lift the ice upward and crack it open, thus freeing the imprisoned river.  
 50. FRESHET. Flood.  
 69 to 74. The persons and things spoken of in these lines were the designs drawn on the different pieces of bone. They made thirteen in all. Each piece evidently had a value depending upon the position it fell in; and the value of the throw was estimated by adding together the values of all the pieces.  
 98. RUNNING THROUGH ITS VARIOUS CHANCES. Showing them the ways in which pieces might fall, and the values that might result.  
 118 to 125. They gambled till morning, and Pau-Puk-Keewis had won all.  
 129. FAIN WOULD HAVE. Would like very much to have.  
 126 to 134. That is, he offered them a chance to win back all they had lost if they would gamble again, risking the youth.  
 173. STRIPLING. A youth just growing tall.  
 174. WINNINGS. Things won.  
 208. RESOLVING MISCHIEF. Planning evil deeds.

210. SILLY. Literally, empty. As applied to persons, empty-headed; hence, foolish.

221. STEALTHY. Secret. Here *noiseless*.

221 to 230. These actions did no real harm, but according to Indian etiquette, were the worst of insults.

250. FLOCK-WISE. Like a flock.

### CANTO XVII.

4. MISDEMEANORS. Wrong actions.

5. MALICE. Unkind feeling.

19. THE TRAIL. You must not think that Hiawatha was following Pau-Puk-Keewis by sight. Indian hunters are very skillful at following the trail of a person. A broken bough, a leaf bent under foot, a footmark upon the dust, or even a leaf bruised into the earth are signs by which they can follow another person through miles and miles of forest.

24. WHORTLEBERRY. A small edible berry.

39. BRAKE. A fern, growing freely in North American forests. *Bush and brake* has a general signification of *undergrowth*.

48. KNEE-DEEP. To the height of the human knee.

78 to 80. Streamlet, is the subject of *spouted*, *dashed*, and *spread*

105. FOXTAILS AND FRINGES. His hunting shirt of deerskin was trimmed around the edge with a fringe of fox-tails.

130. SAT IN STATE. Sat like a king, holding audience.

150. PUFFED. Swelled up.

154. VAIN. Useless.

155. MANIFOLD DISGUISES. Many disguises.

162. BORE. Carried.

177. Take note that from now on Hiawatha is contending with the *ghost* of Pau-Puk-Keewis.

192. TUFTS OF RUSHES. Bunches of water grass.

193. REEDY ISLANDS. Islands, the water edges of which were covered with rushes, or reeds.

218. TAKE GOOD HEED. Be careful.

219. MISCHANCE. Accident, mishap.

226. BUOYED. Held up.

236. ETHER. Air.

241. THE WARNING. See lines 217 to 220.

287. ONCE AGAIN IN HUMAN FIGURE. He had changed back from the form of a serpent to the form of a man.

293. PICTURED ROCKS. See map of North Central States, large geography.

298. DEEP ABYSSES. The deep holes or caverns in the Pictured Rocks.

313. HE. Hiawatha.

325. SMOTE. Struck.

360. PIPES. Makes a shrill noise like the sound of a pipe.

## CANTO XVIII.

11. GOES ON THUS. Continues to behave in this manner.
12. REMEMBER that Kwasind could not wring the water out of the fish-nets without destroying them.
17. MUSHROOM. An edible fungus. (*e-ong* in Tagalog.)
26. OVERBEARING. Making his strength felt against others.
- 26 and 27. To the little People, Kwasind seemed to have all these qualities.
30. CROWN. Top of his head.
38. FATAL SECRET. Secret which, if betrayed, would cause his death.
50. JUTTING. Pointing outward.
51. LAY IN WAIT. Hid themselves, waiting.
56. There was no wind blowing.
58. SKATED ON THE WATER. Flew above the water, occasionally touching it for an instant.
65. LANGUID. Listless, tired.
70. AIRY HOSTS. Army of air spirits.
71. BURNISHED. Shining. Always with the signification of shining like polished metal.
76. HIS. Kwasind's.
82. WIELDED. BY, etc. Used by the attendants of the spirit of Sleep.
111. SWERVED. Moved from one side of the river to the other, as the current carried it.

## CANTO XIX.

- 1 to 10. This comparison is founded on fact. Eagles or vultures fly very high in the air, but have a wonderful power of sight. It happens that, when one vulture near the earth catches sight of something dead and sweeps down on it, another, a long distance away and invisible, follows until the vultures seem to come out of the sky like specks.
11. DISASTERS. In this case, bad luck. One piece of bad luck usually follows another.
- 21 to 22. When the rivers froze in winter, the Indians said that Peboan had breathed on them and changed them all into stone.
- 23 to 24. When it snowed, they said Peboan was shaking the snow from his hair.
28. The forest seemed to wail because the wind in the branches made a wailing noise.
- 42 to 45. Nokomis' eyes were old and faded like the moonlight, while Minne-ha-ha's were still brilliant like the sun.
46. They were sitting down, so their shadows seemed to crouch.
52. The fresh air, entering with the lifted curtain, made the fire burn brighter.
64. COWERING. Bending as in fear.

65 to 73. It was Minne-ha-ha who asked herself this question.

79. LIFELESS BURDEN. The dead deer.

83 and 84. When Hiawatha threw the deer down before Minne-ha-ha at his wooing, it meant that he would provide her well with food and take good care of her, if she would marry him.

89. It was contrary to Indian etiquette to ask a guest his name or business. Hospitality was given unquestioningly.

101. MORSELS. Pieces. Literally *bites*.

104 to 111. These actions are mentioned to show how polite Hiawatha, Minne-ha-ha, and Nokomis were. They had been rudely treated in their own house, but they showed no signs of surprise or anger.

147. BRANDS. Pieces of burning wood.

152. SHAGGY HIDES. Skins covered with rough hair.

160. PERCHANCE. Perhaps.

167 to 187. The ghosts reminded Hiawatha that the living continually ask that the dead may come back. Yet when the dead come, they have no place among the living. Therefore the custom of excessive mourning for the dead was to cease, and the proper funeral rites were to be observed.

190. Up to this time, the Indians had buried all a dead person's possessions with him. From this time on, they were not to do that, but were to make proper provisions for his four days' journey to the spirit land. These provisions are enumerated in lines 193 to 204.

211 and 212. The "greater struggle" is probably the death of Minne-ha-ha which he would soon have to mourn.

## CANTO XX.

### HOW THE FAMINE CAME, AND MINNE-HA-HA DIED.

9. BURIED WIGWAM. Buried in snow.

10. He had to dig a path through the snow to get out.

22. They were crying for food.

33. PARLEY. Stop to talk.

43. SHUDDERED. Shook with fear.

50 and 51. He went out to hunt food.

70. VACANT. Empty. The animals which filled it in summer were hidden away or had gone away.

107. GLARE. Look angrily.

108. Death is said to have fingers as cold as ice.

119. SNOW ENCUMBERED BRANCHES. Branches weighted with snow, and bending down.

129. ROCKING TO AND FRO. Moving backward and forward.

145. SWOON. A fit of unconsciousness. The Spanish word for *swoon* is *desmayar*.

162. GLOOMY. Dark.

## CANTO XXI.

8. TATTERED. Torn to pieces; ragged.  
 35. STRANGELY FASHIONED. Curiously made.  
 51. HOARY TRESSES. White hair.  
 52. DARKLY. It means here angrily.  
 55. WITHER. Grow old and wrinkled.  
 64. The frozen earth in winter is as hard as flint.  
 65. FLOWING RINGLETS. Long hair falling in curls.  
 71. ARROWY SWALLOW. The swallow which can fly as swift as an arrow.  
 96. DWINDLED. Grew small.  
 107. UNHEARD OF COLDNESS. Coldness greater than had ever been heard of before.  
 121. CLANGOROUS. Noisy.  
 149 to 150. The bitter water was the sea.  
 158. The pinions or wings, of the canoe were its sails.  
 165 to 170. That which Iagoo supposed was lightning, and thunder was the flash and noise of the men's guns.  
 175. Indian men have no hair on their faces—neither beards nor mustaches.  
 197 to 199. The stinging fly was the bullet from the gun. The Indians did not, at first, understand the connection between the flash, report, and the sing of the bullet.  
 202. The cultivated fields which the white man planted.  
 212. The Indians were pushed westward little by little before the white men.  
 216 and 217. This is a reference to the fact that the white men were united, and gained an advantage from it in fighting; while the Indians were at war with one another, and by this fact were weakened in the struggle with the whites.

## CANTO XXII.

12. BURNING. The sun shining on the bright yellow coat of a bee makes it look as if it were burning.  
 34. FLECKED. Spotted.  
 38. HAZY DISTANCE. Distance slightly obscured by mist, or haze.  
 40. LOOKED. Grew gradually larger.  
 59. BLACK-ROBE CHIEF. Catholic priest, so called from his long black robe, or cassock.  
 63 and 64. The holding of the hands up in the air in a certain position was, in Indian sign language, the sign of welcome.  
 107. BIRCHEN DIPPERS. Drinking cups made of birch wood.  
 164. SIMMERING. Shimmering. Shining with unsteady light.  
 166. LEVEL SUNBEAMS. The sun being on a level with the eye.  
 183. IN YOUR WATCH AND WARD. In your care.







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